

EVERY WEEK — News — Instruction — Information — Entertainment — EVERY WEEK  
IN THIS ISSUE:—CONTINUING FRANZ LISZT'S LIFE STORY IN WORD AND PICTURE (PART 6—Conclusion)

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WHOLE NO. 2664



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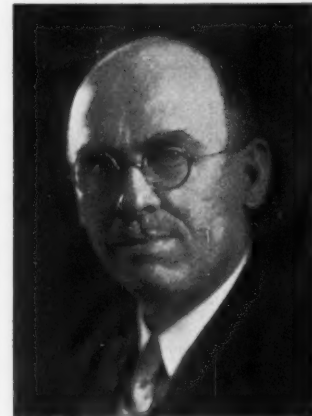
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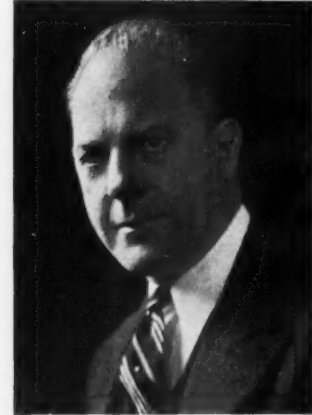
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These nineteen church choirs, members of The New York F. of M. C., gave The Crucifixion before an audience of 2,500. The photograph shows, left to right: (front row) Margaret Birrel, accompanist; Ernest Davis, tenor; Stuart Gracey, baritone; Dr. Howard Lyman, conductor and State Chairman of Music in Religious Education; Etta Hamilton Morris, president of the N. Y. F. of M. C.; The Rev. E. E. Merring, Alfred L. Taylor, Norman V. Peale, and Dr. Henry M. Schroeder, chairman of the Chapter.



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## ALVIN L. SCHMOEGER PASSES AWAY

End Came After Short Illness—His Qualities and His Career

Alvin L. Schmoeger, secretary, treasurer and general manager of the Musical Courier Company and treasurer of the Eilert Printing Company, died at his summer home in Bell Island, Conn., on Friday evening, April 24, at 11 p.m., in his forty-seventh year.

Although he had been ill from heart disease for many months, his end came after a sudden, short attack of two hours, which ended in collapse and death, with his wife and a few neighbors at his bedside.

Mr. and Mrs. Schmoeger had motored from New York and a few minutes after arrived at their Bell Island home, the fatal seizure occurred and took its toll despite the best efforts of physicians hastily summoned.

The news of the passing of Alvin L. Schmoeger was a grievous shock to his associates on the MUSICAL COURIER (with some of whom he had been associated for almost thirty years) and saddened also hundreds of his friends throughout the musical world, in which he had been a prominent and popular executive figure.

Alvin L. Schmoeger was born in Fulton Street, New York City, June 14, 1884, and after leaving public school, his first business position was with the MUSICAL COURIER, where he began service as a messenger. Some of the staff still remember him as a cheery red cheeked lad with bright blue eyes and a most winning smile. From the first he endeared himself to them with his good nature and obliging disposition, his buoyant willingness and his unceasing industry.

It was not long before he won the regard of Marc A. Blumenberg (then proprietor and editor of the MUSICAL COURIER) and promotion followed as aide to the chief bookkeeper. The young man developed such aptitude for finance and such striking executive ability that after a few years he was made head of his department and became confidential business assistant to Mr. Blumenberg.

Upon the death of the latter, Mr. Schmoeger was elected to the posts of secretary, treasurer, and general manager of the Musical Courier Company and treasurer of the Eilert Printing Company.

His career since then was a period of incessant hard work and devotion to

the paper and its interests, and it was largely through Mr. Schmoeger's efforts that the MUSICAL COURIER reached its present high degree of business success.

Not a musician, and when he first came to the MUSICAL COURIER, not conversant with the nature of the musi-

intelligence, and remarkable memory, he soon attained his object, and at the time of his death possessed a measure of artistic and business knowledge of music and musicians unequalled by any other executive in the tonal world.

With his firm adherence to business principles primarily, nevertheless Mr.

Hundreds whom he assisted with advice, publicity, money, and engagements, can testify to Mr. Schmoeger's large humanity and goodness of heart and they will be among the most sincere mourners over his untimely passing.

In his home life, Mr. Schmoeger was an ideal husband, and the long union of the couple suffered but a single cloud, on November 20, 1923, when their only daughter, lovely little Paula May, died suddenly at the age of five years and four months.

At his summer home in Bell Island, Mr. Schmoeger spent his time sailing, swimming, and tending his garden, a great love for plants and flowers being his lifelong passion. His popularity in the summer colony was so pronounced that he was made commodore of the Norwalk, Conn., Yacht Club, and treasurer and later president of the Bell Island, Conn., Improvement Association, and a director of the Bell Island Club Company.

During his earlier years, the deceased was very active in Y. M. C. A. work. At the time of his death he belonged to the New York Athletic Club and the Brooklyn Lodge of Elks.

His associates in the MUSICAL COURIER grieve deeply with Mrs. Schmoeger. They lose a prized business chief, and an unselfish and understanding friend. His decisiveness, his ability to help in all problems, and before all things, his keen sense of humor and his merry laugh will long be missed in these saddened offices.

Aside from his widow, Alvin L. Schmoeger is survived by a brother, Edwin H. Schmoeger. Other relatives are his uncle, Louis Wirsching; an aunt, Miss Alice Wirsching; Mrs. Schmoeger's mother, Mrs. Reiners, and two sisters-in-law, Mrs. V. L. Ernes and Miss Pauline Reiners.

Funeral services were held at the Boyertown Funeral Parlors, 43 West 60th Street, last Monday evening; interment took place at Woodlawn Cemetery on Tuesday morning.

Telegrams of condolence and floral pieces were received from his many friends and admirers, and others were still arriving at the hour the MUSICAL COURIER was going to press.



Pirie MacDonald photo

ALVIN L. SCHMOEGER

cal art, its functioning, or even the names of well known musicians, he made it his unceasing endeavor to inform himself thoroughly in those directions. With his quick grasp, keen

Schmoeger did continual acts of kindness in helping musicians who needed encouragement and practical aid, and from whom he expected no financial return for the MUSICAL COURIER.

director, of the State Opera of Berlin, who will replace Wilhelm von Wymetal, who asked to be released from his engagement, and Ernst Lert, whose contract the Metropolitan would not extend. In addition to this, Mr. Gatti stated that he wanted four more new singers: a tenor, dramatic so-

(Continued on page 8)

### Gatti-Casazza Announces New Singers and Novelties

Two Americans Among the New Additions—Interesting Revivals and Premieres

Having safely guided the Metropolitan Opera Company through its twenty-third season, Giulio Gatti-Casazza, with his wife, Rosina Galli, sailed for Europe on April 24, on the S.S. Augustus. Prior to his departure Mr. Gatti made his annual statement in which he thanked the subscribers and general public for their patronage and indicated that next season is now about 97 per cent subscribed.

He also took pleasure in announcing four new artists: Marie von Essen, mezzo soprano (American); Max Lorenz, tenor, of the Dresden Opera; Carlton Gauld, basso (American), who has sung in several theaters in France, and Giuseppe Conca, assistant conductor of Covent Garden in London. Other newcomers will be: Alessandro Sannino, stage director, of the Royal Theater of Rome, the Moscow Opera, the Opera Russe of Paris and the Colon Theater of Buenos Aires, also Hans Niedeecken-Gebhard, stage

director, of the State Opera of Berlin, who will replace Wilhelm von Wymetal, who asked to be released from his engagement, and Ernst Lert, whose contract the Metropolitan would not extend. In addition to this, Mr. Gatti stated that he wanted four more new singers: a tenor, dramatic so-

### Another Triumph for Kathryne Ross

Kathryne Ross, the American soprano, who has been appearing in Europe in opera with great success, has just added another triumph to her achievements. A cable informs the MUSICAL COURIER that she had a "most marvelous success in Tosca at the opening of the season at Lugana."

### Forty Curtain Calls for Giannini in Hamburg

According to reports from Hamburg, Germany, Dusolina Giannini had forty curtain calls at the opera there when she made her operatic debut in the role of Tosca on April

22. The house was sold out two weeks in advance, and after the performance crowds cheered the Philadelphia singer at the stage exit and in front of her hotel.

### Gertrude Wieder Captures Dutch Critics

THE HAGUE.—Gertrude Wieder, contralto, made a deep impression at her first concert here. The critics remarked on the beautiful timbre of her voice, her powerful technic and vital interpretation. In a program including excerpts from the Bach Passion According to St. John, and selections from Handel, Brahms, Tieck, Bierbaum and Strauss, she impressed all with her marvellous bel canto and earnest artistry, and raised a hope that she will soon return to Holland.

K. S.

### Covent Garden Opens Brilliantly

LONDON (By Cable).—Covent Garden opened brilliantly, April 27, with Rosen Kavalier, Bruno Walter conducting. In the

leading roles were Lotta Lehman, Elisabeth Schumann, and Margit Angerer, new Viennese soprano, who made a successful London debut. The outstanding feature of Tristan, April 28, was Frieda Leider in greatest impersonation of Isolde heard in London since the war. She was greeted with ecstatic shouts, and shared ovation with Lauritz Melchior, the Tristan, and Robert Hege, conductor.

C. SAERCHINGER.

### Wigman "Undisputed Leader"

BERLIN (By Cable).—Mary Wigman triumphs at huge sold-out Berliner Theater. Undisputed as leader of German dance. Uncounted recalls. Audience stays until lights are turned off.

T.

### Braslau Acclaimed

Sophie Braslau opened her European tour April 11 as soloist with the Concertgebouw Orchestra, Willem Mengelberg conducting, at The Hague. The American contralto was enthusiastically received by an audience which included the Queen of Holland.

# A Backward Glance at the Season's Music

Much of Value in New York's Artists and Programs

By Julian Seaman

Spring has crept upon us again, spring and a certain indolence, spring and a nameless aversion to the round of concerts. Lent and a paling calendar have calmed the fever of ordained sound, and once more we pause for breath and try to remember all that we have heard since a biting October set the season in earnest.

Every year this idle of penance rolls around, to find us yawning and foresworn to seek a bane of silence. The bangs and scrapes and yawns that have echoed down the glad new year leave us dull and phlegmatic, indifferent to the normal thrills of new emotions, heedless of sensation and the blaze of a supreme art.

Yet our conscience stabs such cynical lassitude, we take a figurative cold shower to rearrange what we call our mind, and we search diligently in the shadows of fatigue to recall just what has happened in these few months and why. And we stumble all unknowing upon a surprising degree of entertainment and progress.

The sophisticates will sigh: "It has been a dull season." So did they sigh last year and the year before that. So will they sigh before Lent in each season to come. And none of these years has been so dull or so monotonous or so disheartening as they would have us believe.

First of all we haul down the scrapbook and turn the leaves. Each page records a variety of impressions upon uncounted occasions, great, mediocre and trivial. Often we have disagreed violently with our colleagues and they with us. Often we have smiled expansively at this person or nodded curtly to that, for reason good and sufficient at the time. Often the recipients were glad, sometimes sorry, sometimes angry, or contemptuous or anything else handy at the moment.

The record, as it stands, hasn't been so very boring. There has been a purple night or two, when all decent reservation has crumbled, and we have been swept to a vernal and naive enthusiasm. Glad remembrance of these nights recalls the names of the Russian Cossack Chorus, the tiny Ruggerio Ricci and his violin, before the marvelously unmusical courts, heeding perhaps the call of the Bartlett eminence, turned him from a budding genius to an exploited non-entity; Lily Pons of the magic lilt and charming disaffection; Gertrude Wieder, a contralto who burst upon us unawares with a voice of gorgeous depth and color; Jeanne Soudeikine, who gave us a splendid evening of artistry and good taste; Carlo Zecchi, Italian pianist, fastidious and exquisite and amazingly voracious in technique and contour; Mary Wigman, the German dancer, who made ugliness a virtue and held an appalling fascination for all of us; Robert Goldsand, the young Viennese pianist, who blossomed as a magnificent virtuoso.

We must not forget Jan Smeterlin, the Polish pianist; the lecture-recitals of Walter Damrosch; the violin performances of Yehudi Menuhin and the return of Paderewski. And these are all beside the regulars, such as Hofmann, Rachmaninoff, Levitzki, Kreisler, Heifetz, Kochanski and other great names which always have been and will be for many years analogous to great music.

Of enterprise, too, there was plenty. Nina Koshetz, for instance, sketched out a complete history of Russian song, in a series of recitals, assisted at points along the way by Samuel Chotzinoff and Walter Damrosch. Hans Barth and his quarter-tone piano reappeared upon the scene, and left us to ponder once more upon the limitations of our tonal system. Winifred Chrystie brought us an old idea refurbished, a double-keyboard piano which stretched the octave and opened the gates of tonal vision.

The German Grand Opera Company tarried a week and, through no fault of its own, chose to present its repertoire in the worst auditorium in town for such a venture, an unfortunate circumstance which did not detract one whit from the excellent quality of its performances. This incident forced some condescending attention from the Olympian heights on Fortieth Street, especially since a few irreverent scribes dared a few points of comparison hardly complimentary to Mr. Gatti's emporium.

But these are high lights, generalities composed of flitting impressions as the mind strays back. Let us be more specific. We turn first to the helpful jottings of our friend and colleague, Francis Davenport Perkins of the Herald-Tribune. In the springtime Mr. Perkins reviews the season with an adding machine and the results are frightening. For instance:

Up to and including varying dates in March there have been 172 song recitals this season; 132 piano; 51 violin; 42 choral concerts, including those of the Friends of Music; 52 Chamber Music Concerts; eight recitals for the violoncello; 11 concerts by vocal ensembles; six lute and guitar con-

certs; two band concerts, seven lecture-recitals, by Walter Damrosch; 116 concerts by the New York Philharmonic-Symphony Society and 158 orchestral concerts in all and 240 performances of opera, including 175 by the Metropolitan Opera Company and eight by the visiting German Grand Opera troupe, six by the Little Theater amateurs and two by the Russians in Mecca Temple.

Prodging a laggard memory, and fluttering again the leaves of our scrapbook, we recall the following agreeable items of the concert season: Severin Eisenberger, Harold Bauer and Katherine Bacon, Frieda Hempel, Josef Szigeti, Walter Gieseking, La Argentina, Winifred Keiser, Beatrice Belkin and Celia Branz, Gueda Weller and Vera Maconochie, Kathryn Newman who "stole the show and almost transformed a song recital by Beniamino Gigli into a tribute to her own gifts, a flick of magic which he was generous enough to acknowledge wholeheartedly; Alfred Wallenstein, first cellist of the Philharmonic, about whom we quarrelled acutely with our colleague from the honored Times; Harry Melnikoff, Alfred O'Shea, Yvonne Gall, Paul Robeson, Roland Hayes, Myra Hess, Lonny Epstein, Carl Friedberg, Sigrid Onegin, Toscha Seidel, Benna Rabinoff, Maria Kurenko and a few more.

At one time in this calendar of sound a strange influx of string quartets, trios, instrumental and vocal ensembles occupied public attention. Of these we remember most pleasurably the Hart House and Gordon String Quartet, the Lener, Budapest, Roth and Musical Art quartets, the admirable and delightful concerts of the New York Chamber Music Society; Georges Barrere and his Little Symphony, the Elshuco, Sittig, Tollefson, and other trios; the Kedroffs and Hall Johnson Negro Singers; Guy Maier and Lee Pattison, Rosina and Josef Lhevinne, Edwin

and Jewell Bethany Hughes, Silvio Scionti and Stel Andersen and a few more combinations for two pianos; and finally that most distinctive group of visitors, like nothing else in the whole world of concert, the Aguilar Lute Quartet.

And this reminds us that we forgot to mention one of the greatest artists of this age, Andres Segovia, guitarist.

Glancing further along the pathway, we encounter Winifred MacBride, the Barrere Little Symphony and Gertrude Bonime; Louis Graveure, who may be a tenor or a baritone, according to prevailing modes in whiskers; Julia Mery Gilli, soprano and Maria Salomonoff, reputed niece of the great Wassily, who plays the piano surpassing well; Olga Averino, Gina Pinnera, Dusolina Giannini, Frances Alda, George Copeland and, both the incomparable Geraldine Farrar and the dynamic Mary Garden, and other explosions of the passing scene.

There was one item of musical progress which should be recalled as a just reward of enterprise. Leopold Stokowski sought to demonstrate a new antistatic device for radio transmission, and was only partly successful in the attempt. From a glass cage set in the NBC studio on top of the New Amsterdam Theater, Mr. Stokowski guided fifty-four members of the Philadelphia Orchestra, controlling the volume of sound as he conducted.

Impelled by a ribald curiosity, we sat with Mr. Perkins in a churchy nook of the NBC temple at 711 Fifth Avenue, holding a score on Ravel's undying Bolero. A suite from Manuel de Falla's opera El Amor Brujo, Albeniz's Suite Dieu a Seville and Debussy's La Cathedrale Engloutie, transformed for orchestra by Mr. Stokowski himself, also contributed to the entertainment.

Casting a somewhat jaded eye toward the Metropolitan, we can still remember

some joyous moments. Boccacio, for instance; also Le Preziose Ridicole, The Fair at Sorochintzy, Der Fliegende Hollaender and that winsome marriage of Hansel to Pagliacci, which Mr. Gatti has sanctioned of late years. All good shows, worthy of competition with Broadway's best, and certainly superior to the general run this winter. Peter Ibbetson was found to be Wagnerian in its music, but Du Maurier's story remains good—and sad.

With the single exception of Lily Pons, the Metropolitan has brought no startling voices to the fore. Among these were Beatrice Belkin, late of Roxy's emporium; Claudio Frigerio, a young baritone sponsored by Beniamino Gigli; Faina Petrova, Maria Ranzow and Georges Thill. The latter, a French tenor, is undeniably promising, yet hardly acclimated just yet. A regrettable accident caused the absence of Frederick Jagel from the list of tenors this season.

Erich Kleiber from the Staatsoper in Berlin began the season of the Philharmonic-Symphony Society, and introduced us to a thoroughly competent and scholarly conductor; Bernardino Molinari returned to the podium while Mr. Toscanini heeded the pangs of nostalgia and went abroad for a vacation; Mr. Stokowski and the Maestro changed places between Philadelphia and New York and there was contentment in both cities.

A visiting troupe of Russians dwelt in Mecca Temple and gave us a mild flurry by producing a commendable performance of Khovantchina, rumored as on the way to the Metropolitan next season. Another of "Boris," heart whole as to the Russian language, excited a less fussy comment.

And about this time The World, daily newspaper, buckled and collapsed, and the writer of these lines found himself a lame duck, riding down a dwindling season, with a file full of concert tickets and plans unfulfilled. Ah, well! Better luck, next time.

## Where Are We Going?

By Herbert Witherspoon

The question which forms the title of this article is suggested by numerous requests which I have recently received for my opinions regarding the new status of the musician, what the future holds for him, what opportunity there is for the American musician in his own land, what the radio is doing to him, etc. Perhaps we can arrive at some plan of action by discussing such questions in articles such as this.

The world has been through an evil sickness; its convalescence is slow. Perhaps it is better that it is slow. Nothing could be worse than a sudden boom which would again destroy that equilibrium which is the outward visible sign of good judgment and common sense.

This sickness was due not only to the fever of speculation which was the outcome of the desire to get something for nothing. It was due to overproduction, to unrest, to instalment selling which tried to convince people that they needed and wanted many things, and when the bubble burst these obligations could not be met. It was due to greed of making money and greed of possession of mere things.

One lesson was learned, that as soon as things are sold and bought, they immediately lose much of their supposed money value.

The second hand market was glutted, values disappeared, confidence was destroyed, even in many who had not lost; and with the loss of material values, spiritual and esthetic values were lost as well.

When a man has been very ill and is getting well, the first thing he must regain is his confidence in himself. So it is with us all, now in times of "coming back to normal."

A new spirit was born in free America, the spirit of meddling in other people's business and habits of living. Everything must be controlled by law, and of course the law must be made by the fanatic or by those who wished to gain material control of money and business.

Even the government took a hand and tried to overcome natural laws by silly and ill-advised man-made laws. In the attempt to aid the farmer against natural laws, the farmer is now in danger of being worse off than he was. Perhaps if money had been spent in real economic education of the farmer he would have been really helped.

All of this meddling has caused more unrest, more intolerance, greater lack of confidence. Nothing upsets the morale of a community so much as unsuccessful attempts at abnormal control.

All of this has caused loss of interest in the finer things of life and in real and ideal

human expression. A man worried to death has no time for art or esthetics. Pessimism does not cheer one up.

Education has been suffering from the same intolerance and dependence upon rigid and false laws. It has become supposedly more and more utilitarian, and less and less useful. It is but little concerned with true culture. All education must now be measured in time units as well as units of knowledge. The result has been that too often, although there are a few happy exceptions, all students have been held down to a standardized mediocrity, and after a certain number of years of study (?) the reward is a nice diploma to hang on the wall and none too much of knowledge and inspiration in the heart and head.

Music has suffered with the rest and is still suffering, but I do not believe it is as bad as many think. Fortunately what goes up must come down, and vice versa, otherwise we would be in a state of somnolence suicidal to all progress. For progress generally comes through change.

Music is not dead, nor even asleep. It has not lost its power. It has been a little distorted and crazy, but even its recent efforts are leading to a real goal. It is up to the musician to find that goal and work towards it.

We are hearing the same old expressions of discouragement which are only echoes of the past. The funny thing is that people so often think them new.

For instance: "The private studio is slowly but surely being put out of business"; "There is no outlet for the finished student, therefore young people are not studying music"; "There is no chance for the American student in his own land"; "There is no chance for him in Europe because of the jealousy of the foreigners"; "The radio and other mechanical devices are killing the concert field"; "A famous prima-donna announces that there will soon be no opera because the radio and television will supply that form of entertainment"; "Musical education has become so expensive that it is prohibitive to all but the rich and they are not interested"; "Talented students are the ones who have no money," and so on ad infinitum.

I am not a professional optimist, but let us look at the facts.

I find by inquiry that the average private studio has held its clientele as well as the average business. Many small studios and less prominent teachers have failed financially, so have many small businesses. I heard the same tale of woe in the hard times of 1893 to 1897.

When I first began to study for a career in music in 1891, I heard on all sides that any one was a fool to study music because it did not pay, that there was no opportunity for the American artist, because American audiences wanted only foreign artists. Yet the studios kept on teaching and the students kept on studying. Orchestral players were paid starvation wages, but soon the union cured that.

I was told that an American could not get into the Metropolitan Opera in New York, yet quite a number of us got there just the same. I was told that all the concert engagements went to foreigners, yet many of us, really many, toured this country for years and years and were treated with appreciation and even devotion. I was told that no American could make a success in Europe, yet some of us had years of success in England and Europe.

All this occurred years ago, yet the same gloom is raising its evil head again. Why not kill it now, and cheer up?

Now we are told, and this part of the story is new, that radio is killing the profession, that soon no one will study music for an avocation because members of families by turning a button in a nice cabinet can get all the music they want; and so Jennie and Bessie and John need not study, and papa does not have to pay big bills for music lessons. Therefore, the teacher is being put out of business. I do not believe it. I believe that the radio will educate the masses of the people more and more to a real appreciation of music which will lead people eventually to concert halls and opera houses. And I say this with due recognition of the fact that the radio companies still broadcast too much music of a low order and cheap standard.

If this is true, then the concert field is not ruined, but will grow in strength and importance.

So musicians and radio must work together, and with this co-operation many things will be possible. The radio is here to stay. Years ago people wanted to fight the telephone as a fool contraption. But what would we do without it today? Musicians must keep up with the times and use new methods, new ideas, and even new machines.

As for the prophecy that we will soon have no opera, I will prophesy that we will have more opera as time goes on, and when American composers really study the stage and write music suited to the theater and action, we will have American opera and more American singers and players. There are some forms of music which the public will always want. It is in the blood.

Russia is trying to rearrange the scheme of living so that there will be no church nor religion in the future, but to succeed in this she must go back thousands of years and change the very nature of man. The

(Continued on page 10)



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New Extension Scholarships for study outside New York City will not be awarded for the season 1931-32, nor will applicants for Scholarships at the Institute of Musical Art be heard at these examinations.

The Fellowship examinations will be held in New York City during the week beginning September 28, 1931. Applications must reach the school before August 15, 1931.

*For further information and details concerning requirements address*

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## Gatti-Casazza Announces New Singers and Novelties

(Continued from page 5)

prano, mezzo-soprano and baritone. These he will announce before the opening of the season on November 2.

Another point touched upon by the general manager was by agreement with Dr. Howard Hanson and Richard L. Stokes, composer and librettist of the new American opera, *Merry Mount*, that the production will be postponed until the season 1932-33 in order to allow more time for preparation.

The singers who will not return next season are: Maria Ranzow, Elena Rakowska, Beatrice Belkin, Marion Telva, Eleanor La Mance, Everett Marshall and Walter Kirchoff.

The following novelties and revivals will be given during the season: *Schwanda*, opera in two acts, libretto by Milos Kares, translated and arranged by Max Brod, music by Jaromir Weinberger, in German. It is supposed that Friedrich Schorr and Maria Muller will be heard in the leading roles.

*La Notte di Zoraima*, opera in one act, libretto by Mario Ghisalbetti, music by Italo Montemezzi, in Italian. Rosa Ponselle is the logical candidate for the featured part.

*Simon Boccanegra*, opera in four acts, libretto by Francesco Maria Piave and Arrigo Boito, music by Giuseppe Verdi, in Italian. (Elisabeth Rethberg, in all probability).

*Donna Juanita*, comic opera in three acts, libretto by Camillo Walzell and Richard Genée, music by Franz von Suppe, with recitatives set to music by Artur Bodanzky, in German. Maria Jeritzka will sing the principal role.

*Lakme*, opera in three acts, libretto by Edmond Gondinet and Philippe Gille, music by Leq Delibes, in French—and *La Sonnambula*, opera in three acts, libretto by Felice Romani, music by Vincenzo Bellini, in Italian. Both will be vehicles for Lily Pons.

*L'Oracolo*, music-drama in one act (based on *The Cat and the Cherub* of C. B. Fernald), libretto by Camillo Zanon, music by Franco Leoni, in Italian. Antonio Scotti may be heard in his former role.

*Petrushka*, ballet in four scenes, by Igor Stravinsky and Alexandre Benois, music by Igor Stravinsky. Rita Laporte will take Rosina Galli's former role.

### Manhattan Symphony to Give Series at New Waldorf-Astoria

A series of ten subscription concerts will be given in the Grand Ballroom of the new Waldorf-Astoria Hotel next season by the Manhattan Symphony Orchestra under the direction of Henry Hadley, according to an announcement just authorized by Lucius Boomer, president of the Waldorf, and Charles K. Davis, secretary-manager of the Manhattan Orchestral Society.

All the concerts will be held on Sunday evenings, the first to take place on November 1, 1931. The other concerts will be held on November 22 and December 6, 1931, and January 3, January 24, February 7, February 21, March 6, March 20 and April 3, 1932.

Following the established policy of the Manhattan Orchestral Society, an American composition will be performed on each program and there will be soloists of international repute. In addition to Dr. Hadley, there will be guest conductors including Charles Laturp of Copenhagen, Ernst Hoffman of Breslau, and Deems Taylor,

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### THE GATTI-CASAZZAS SAIL

Giulio Gatti-Casazza, director of the Metropolitan Opera Company, accompanied by his wife (the former Rosina Galli) sailed April 24 on the *Augustus*, to spend the summer in Italy. The picture shows Maria Jeritzka bidding the couple adieu in their suite aboard the *Augustus*. (Cosmo News Photo)

American composer-conductor. All concerts will be broadcast over the radio, as has been customary in the past, through one of the leading New York stations.

There will be facilities for dinner parties at the Waldorf before and after the concerts, and a special entrance to the Grand Ballroom will be used for subscribers.

### National Federation of Music Clubs' Competition

In the eleventh competition for American composers held by the National Federation of Music Clubs, Frances McCollin, of Philadelphia, was returned the winner of the prize of \$500. The successful work is a three-part choral setting for female voices (with piano accompaniment) of a poem, *Spring in Heaven*, by Louise Driscoll. An additional prize of \$1,000 will be given by Dema Harshbarger, head of the Civic Concerts Bureau, for the best male voice of operatic possibilities. The prizes will be awarded at a convention to be held in San Francisco in June.

### Little Theater Opera Season Ends

The Little Theater Opera Company brought its season to a close with a production, continued throughout the week of April 20, of Oskar Straus' lilting operetta, *A Waltz Dream*. The Heckscher Theater held a large and fashionable audience on the opening night, which included Mr. Straus himself, who stopped over for this event on his way to Hollywood. The composer was heartily welcomed and, between the acts, was besieged by autograph collectors.

The sprightly Viennese piece was given a performance admirable from both musical and dramatic standpoints. The settings

were simple but highly effective, the costumes attractive, and the singers well cast. The part of Franz, the girl orchestra leader, was taken on the opening night by Helen Ardelle, with Patricia O'Connell alternating with her during the week. Princess Helene was Eleanor Steele; Hall Clovis took the role of her rebellious consort, and Donald Beltz that of his friend

### OBITUARY

Alvin L. Schmoeger

(See story on page 5)

London Charlton

Loudon Charlton died suddenly at his home at Shippan Point, Conn., on April 27. Born in Monmouth, Ill., Dec. 15, 1869, Mr. Charlton was educated in Omaha, Neb., and was for a time in the piano business in the west. He opened a concert agency in New York City in 1899 and for over thirty years managed musical celebrities, among them being the following: Clarence Eddy, organist (Mr. Charlton's first artist), Nellie Melba, Jan Kubelik, Lillian Nordica, Marcella Sembrich, Dame Clara Butt, Johanna Gadschi, Harold Bauer, Ossip Gabrilowitsch, Pablo Casals, Jacques Thibaud, Guiomar Novas, Francis Macmillen, Eddy Brown, Flonzaley Quartet, Societe des Instruments Anciens, Toscanini and La Scala Orchestra at Milan, and Mme. Helen Stanley, who on October 3, 1917, became Mrs. Charlton.

Simultaneously with the Flonzaley Quartet which retired in 1929 after twenty-five years of concert giving, all under Mr. Charlton's management, Mr. Charlton announced his retirement from business and devoted his time to his farm at Lakeville, Conn. Believed to be independently well off, Mr. Charlton was recalled from his retirement by his fellow directors of the Community Concerts Corporation, of which he was a founder, to reorganize and administer this company. To this corporation, up to the time of his death, Mr. Charlton rendered valuable services as executive director.

Mr. Charlton lived at Shippan Point, Stamford, Conn., and was a member of the Lotus, City, and Stamford Yacht clubs. He is survived by his widow, and a daughter, Cynthia, age twelve.

Henry P. Joslyn

Henry P. Joslyn, advertising copy writer for Erwin, Wasey & Co., of New York City, and well known symphonic composer, died on April 23 at the Murray Hill Sanitarium of streptococcus infection. Mr. Joslyn is survived by his widow, Pauline V. Joslyn, two sons and a daughter. Though profes-

and confidant. Marion Selee was the Chief Lady-in-Waiting, Arnold Spector was Prince Joachim, and Wells Clary was Count Lothar. Other characters were played by Edgar Laughlin, Benjamin Tilberg, Bess Barkley, Fern Bryson, Tanina Piazza, Esther Green, Celia Guernsey, Elsie Schuller and Marian Nugent.

### Robert Braine's New Suite Well Received

Those who listened in on the program given last Saturday evening over WEAF by the General Electric Orchestra, under the direction of Walter Damrosch, heard the first performance in America of Robert Braine's Indian Suite. The inspiration for this music was Longfellow's immortal classic, *The Song of Hiawatha*, Mr. Braine taking excerpts from the various Indian scenes for the four movements of his suite. The work took about twenty-seven minutes for performance, and proved worthy of many more hearings.

Mr. Braine begins his suite with *Hiawatha's Wooing*, and injects into the music something of the longing of *Hiawatha* for *Minnehaha*, lovely Laughing Water, and of the mystery and beauty of the Indian country through which they journey on their homeward trip. The second movement of the suite deals with the wedding feast, and gives a graphic and joyous picture of the sumptuous feast. Perhaps the most melodious and beautiful music comes in the third movement, *The Son of the Evening Star*. The final movement is based upon *Hiawatha's Lamentation and Departure*. The entire suite is scored in a masterly manner, and Mr. Braine is to be congratulated upon giving this beautiful poem such an effective musical dress.

### Light Opera Season Planned

The Civic Light Opera Company, Milton Aborn managing director, whose forces have been enjoying a ten weeks' highly successful run at the Newark Theater, will come to Erlanger's Theater, in West 44th Street, on Monday, May 4, in what he promises will be an all-star production of the Gilbert and Sullivan favorite, *The Mikado*. This comic opera will run for a fortnight, and be followed by *Pinafore*, *Gondoliers* and *Patience*, each for a similar period, and "special thrift prices" will prevail, the top for evenings being \$2, with lower prices for the Wednesday and Saturday matinees. A special selected organization of sixty artists will sing these popular and tuneful works.

### Juliette Lippe to Sing at Covent Garden

Juliette Lippe's first performance at Covent Garden, London, will be in *Siegfried* on May 4.

sionally a journalist, the deceased was also a composer of serious music. His symphonies have been performed by leading orchestras, among others the New York Philharmonic and Philadelphia Orchestra.

Eleanor Patterson

Eleanor Patterson, well-known New York contralto, died at St. Petersburg, Fla., on April 14, of cardiac trouble. Miss Patterson appeared in concerts in Chicago, New York, Battle Creek and many other large cities in the East. She sang at the San Diego Exposition before 15,000 persons. The deceased is survived by a brother, Dr. J. W. Patterson, of Akron, O., and a sister in California.

Frederick Fischer

Frederick Fischer, assistant conductor of the St. Louis Symphony Orchestra, died in that city on April 17. He had been associated with the organization for thirty-six years and during that time had conducted many of its concerts. Before that he had been conductor of the Choral Symphony Orchestra, which later became the Symphony. Besides conducting, he played the bassoon, violin, viola, piano and organ. He had also been conductor of opera and band. He was selected to direct the Pageant Choral Society, which grew out of the Pageant and Masque of St. Louis in 1914, directing this and the Concordia Seminary Chorus for eleven years. For the last two years he had been conductor of the Philharmonic Orchestra. Besides these activities he had done some composing.

Members of the Symphony were pall bearers and at the services held at the Odeon the casket rested for a few minutes in the orchestra pit. He was sixty-two years old and is survived by his widow and daughter.

William J. Punzel

William J. Punzel, for twenty-eight years wigmaker at the Metropolitan Opera House, died in White Plains Hospital on April 21, from injuries he received the night before by being struck by an automobile. The deceased was sixty-one years old and was held in high esteem by the Metropolitan Opera artists.



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#### Typical Anderson 1930-31 Notices

##### Berlin

"By her amazing plenitude of voice and gift of spontaneous expression, Marian Anderson celebrated a resounding triumph, and promises speedily to become one of the popular idols of the German metropolis."—*Herbert F. Peyser, New York Times Berlin correspondent*, November 2, 1930.

##### Los Angeles

"Another triumph in Anderson's already brilliant record. She is vital and powerfully magnetic. Her voice is rich, warm, mellow, ringing, powerful, delicately controlled . . . it is all of these and vastly more. It is a silver bell and an old violin and a deep 'cello all in one."—*Record*, January 17, 1931.

##### Seattle

"This richly dowered singer brings far more to the platform than the phenomenon of a great voice of wide range and creamy quality. Everything that she does is illumined by artistic insight. A memorable concert."—*Post-Intelligencer*, January 7, 1931.

##### Philadelphia

"An evening of real thrills. Marian Anderson's voice, throughout a varied and exacting program again invited, with emphasis, the superlatives of praise which call for such adjectives as 'opulent,' 'gorgeous,' 'superb'. The voice, indeed, is of rare quality, of a mysterious haunting loveliness in its low tones, and rich and powerful throughout a remarkable range."—*Bulletin*, February 13, 1931.

##### Nashville

"The most notable vocal event here of many years. A voice surpassed by few, if any, singers of the present day."—*Banner*, April 9, 1931.

"One of the rarest voices of the time."—(*N. Y. Telegram*, March 3, 1930)

# MARIAN ANDERSON

## WHERE ARE WE GOING?

(Continued from page 6)

world changes with each generation in many ways, but people are still people, and we have reason to believe that world and people are improving.

One of the statements which we are considering is true, namely, that musical education has become too expensive. We should do all in our power to provide adequate instruction in all branches of music at reasonable prices, so that the student may obtain an education in music at as near university rates as possible. But we must remember that music is an art and a specialty when studied as a career, and great teachers are worthy of high recompense.

That we have been through a great crisis we all know, and many of us have suffered financially and otherwise. But there have been other panics and periods of depression, other crime waves, eras of rotten politics, from which we have recovered, just as we will recover from present conditions.

The best way to cure DEpression is by courageous and lofty EXpression. Continued calamity howling only weakens the germ of revival.

I still believe that opportunity is at hand for those who are really capable. The work of the musician may change, or rather the environment of that work, but the able musician will always get his job in normal times, and few get jobs in abnormal times no matter what the business or profession. Perhaps we will have to clean house a little, and this will be a benefit, because music is primarily an art, not a mere trade; its activities demand certain talents. Perhaps many may turn from music, which they cannot serve because of their lack of talent, to some other pursuit which they are fitted to serve.

The musician has learned that he must be a cultured and well educated person as well as a good musician, and doubtless the new rules governing the giving of degrees will help in developing the music student in ways which are necessary for all. But on the other hand, I think that the academic teachers are not the only ones to have a voice in this matter of general and cultural education of the student of music. There is danger of overcrowding the student with too much work, and with some things which are not really necessary. The teachers of music should also have a forceful and decisive voice in forming the curriculum for the student of music. At the same time, musicians should put up a conquering fight to have music recognized as a real factor in education, capable of developing the student in many ways which the study of other subjects cannot do, or at any rate cannot do any better. The average academic professor knows little or nothing about the real value of music as an educational power. What is worse, he does not want to know, is still prejudiced and too often narrow in his vision.

If the academic educators demand that the student of music must be educated in academic subjects in order to get a degree in music, I wonder what would happen if the academic student were compelled to study music at least to the point of appreciation, in order to get an academic degree! I am afraid we would hear expressions of violent rage. But, two feet demand two shoes!

Musicians must, in my opinion, take a greater interest in the actual furtherance of music in their own communities. I wonder how many realize what selfish lives they live? Most musicians could contribute

something to the support of local concert courses and operatic performances, by buying at least a ticket or two. Some managers can tell discouraging things about this subject.

I believe if the musician will set his house in order, organize his work, live up to real ethical standards, and co-operate with his neighbor, that he will have all the success he could desire, and make all the money he needs.

In reality, opportunity is greater than ever in most ways. Calamity howlers get nowhere, but they make a lot of mischief. If you prove in a reasonable time that you are not assured of a career in a great city, go to a smaller one and do your job with enthusiasm and unselfishness. You will succeed, because failure never attends honest endeavor backed up by knowledge.

Sometimes it is better to be a big frog in a little puddle than to die a small frog in an ocean.

There is too much discouraging talk. There is too little true purpose in the profession.

We need a call to arms, a call to urge all musicians to get together, to work in co-operation, to discuss problems with each other, to improve methods of teaching, to keep up with the times, to utilize new machines, new ideas, to meet new conditions and bend them to success. Then the spirit of idealism will be kindled anew; art will receive the impulse which it needs and which will enable it to cater to the needs of humanity.

There is only one way in which we will clean up our political graft, one way in which we will influence good men and true to take part in our government, one way in which we will conquer crime: by education. And education means culture. Can anything contribute more to real culture, real development of the spiritual and emotional nature of man, than music?

### Bauman's Children's Songs Heard Over Radio

Raymond Bauman, pianist-composer, was the speaker on the Five Arts program of the Radio Home-Makers' Club over the WABC-Columbia network on April 9, at which time Vivian Holt, soprano, sang seven of his children's songs, accompanied by the composer. Mr. Bauman told his radio listeners that songs for children can roughly be divided into two classes, those written for children to sing and those written to be sung to children. Some of his songs can be sung by children and some of them can be sung only by trained musicians.

"I have found that too many composers think that it is necessary to write down to a child's musical intelligence," said Mr. Bauman. "I think this is a false stand, and this is especially true of songs. If the text is wrapped up, as it were, in music which enhances the spirit of the words, the whole song will ring true. This does not mean that a composer must think of the child's musical comprehension. It means that he must rely on his own artistic integrity. At the same time, he must not think of the child as having the musical intelligence of a learned musician."

The Baumann songs heard on this occasion were set to verses by Olga Erbsloh. Mr. Bauman chose these verses because he felt they were unusual and very modern. "To set these songs in a silly childlike way," he said, "meant, for me, the destruction of the modern spirit in these unique verses. I did not approach the task of setting them to music by thinking of a definite school of musical composition, such as the folksong style or the ultra modern style. Each verse asked for its own musical cloak. That is why some of the songs can be sung by children—the verses called for a simple childlike setting."

Mr. Bauman further told his listeners that he had played these songs for scores of little ones, for his own pupils, and for the pupils of Anita Zahn, director of the Elizabeth Duncan School in America, who has arranged some charming dances to go with them. Mr. Bauman has found that not only children love these songs, but that they also appeal to the child spirit in older people. He believes that the humor and excitement in the songs are irresistible to the concert singer as well. The title of this book of verses is *The Mupsey Book*.

In addition to songs for children, Mr. Bauman has composed two string quartets, a trio for piano, a suite for violin and piano and many orchestrations. His violin suite was first performed at the Nantucket Chamber Music Festival, of which he is the director. He also is director of music for the Elizabeth Duncan School of the Dance.

### American Matthay Association's Scholar Plays in London

LONDON.—Members of the American Matthay Association will be interested to follow their scholar of this year, Ray Lev, who is studying with Tobias Matthay himself in London. This young artist gave a taxing program in a recital given at the Matthay Pianoforte School, playing Bach's

Chromatic Fantasy and Fugue, Mozart's sonata in A major, Chopin's F minor Fantasia, and a group of Brahms, with noteworthy success.

The Matthay School attracts pianists from all over the world. Another artist-pupil to give a successful recital at the London school was M. Tapia-Caballero, who hails from Chile. J. H.

### Matzenauer Hailed by Chicago Critics

Margaret Matzenauer gave a recital in Chicago on Easter Sunday, winning unstinted applause from her audience and the enthusiastic praise of the press. Herman



MARGARET MATZENAUER

Devries, of the Chicago American, remarks that the contralto's sense of artistic values is as apparent as the authority and range of her expression. He also dwells on the exquisite pianissimo offered by a voice of such dimension and volume. Edward Moore, in the Tribune, gives especial commendation to Mme. Matzenauer's singing of the Brahms numbers on her program, declaring that they were examples of what fine Brahms singing ought to be. He also asserts that she possesses one of the distinguished voices of the generation.

Eugene Stinson, in the Chicago News, says that Mme. Matzenauer's tones are "the most voluptuous surely to be heard by human ears." He analyzes her voice further, speaking of "its color, its texture and its curious suggestion of fragrance. Hence the miraculous felicity of her phrases, like hot gold that has not outrun a faultless shape. And from them, so purely feminine in their seductiveness, so liberal in feeling, and yet so reserved in expression, there gleams the true mystery of a genuine art."

### Huber to Manage Peabody Summer Term

Otto Ortmann, director of the Peabody Conservatory of Music, Baltimore, announces Frederick R. Huber as manager of the six weeks summer school of the conservatory, June 22 to August 1. Lillian M. Coleman, in charge of enrollments, will assist Mr. Huber. The teaching staff will consist of many members of the winter faculty, who will not only give instruction but will also be heard in recitals during the summer term. The Peabody summer courses coincide with those of Johns Hopkins University, so that the students of one may take supplementary studies at the other. By special arrangement with the university, credits in certain branches may be offered for the Bachelor of Science degree.

Mr. Huber is municipal director of music in Baltimore, managing director of the Lyric Theater and director of Station WBAL, Baltimore. He was for many years on the piano faculty of the Peabody Conservatory and now heads its publicity and concert bureau.

### Alberti Presents Ann Mack

Solon Alberti recently presented his artist-pupil, Ann Mack, soprano, in recital at the Christ Central Church, New York. Miss Mack's program included songs by Mozart, Leoncavallo, Ravel, de Falla, an arrangement by La Forge of Estrellita, and God's Plan by Mr. Alberti, who presided at the piano.



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"Under Mr. Norden's sapient direction the chorus has, in its five seasons of history, attained a most significant place in the roster of Philadelphia's musical organizations. In its many performances it has presented much difficult music which, by reason of its very difficulty would perforce have remained unheard were it not for Mr. Norden's directorial skill, and the response of the chorus thereto. Past programs have invariably been excellent, and yet one discerns in each succeeding one some intangible new thing. It may be the chorus' interpretive faculties, bringing out the internal significance of Brahms' often esoteric compositions. . . . The orchestra's meritorious rendition of Brahms' 'Academic Festival Overture,' opus 80, began the performance, and showed that Mr. Norden, in addition to being a consummate choral director, is likewise a fine orchestral conductor, since he led the orchestra through the not easy themes and developments of the Overture, which is based upon some of the well known German student songs, in a sagacious manner. . . . 'Vier Ernste Gesänge,' originally for bass voice, but here given by the chorus in a scholarly transcription made by Mr. Norden himself, presented many beauties, particularly the fourth song, 'Though I Speak with the Tongues of Men.' The monumental 'Triumphlied,' for double chorus and orchestra, ended the program." *The Evening Bulletin*, April 15th, 1931.

**TRIUMPH SCORED BY BRAHMS CHORUS**  
"Each performance of The Brahms Chorus gives further proof of its merit. Here are 125 fresh voices, splendidly trained and most capably directed by N. Lindsay Norden.

"The 'Four Serious Songs' of Brahms were sung in a new arrangement for chorus and orchestra by Norden. He displayed extremely good taste in his transcriptions and these four, probably the most beautiful of all Brahms' songs, are a worthy addition to the choral library. . . .

"The feature of the program was the first performance of 'Song of Triumph,' sung by double chorus and orchestra. The chorus reflected the majesty of the work, and the church resounded with the echoes of their powerful fortissimos and brilliant crescendos. . . .

"The Rhapsody for Alto Voice . . . and a male chorus, provided a highlight in this program of almost even beauty."

*The Philadelphia Record*, April 15th, 1931.

"In many respects the concert was unusual and one of the most interesting features was the first performance anywhere in choral form of the 'Four Serious Songs' by Brahms, which had been especially arranged for chorus and orchestra by Mr. Norden. . . .

"In the succeeding number, 'Song of Destiny,' the chorus showed its real power as a choral organization. . . . The orchestral postlude was played with great beauty, and Mr. Norden's interpretation left nothing to be desired."

"The entire second half of the concert was given over to the 'Triumphlied,' for double chorus and orchestra, the performance probably the first in Philadelphia. . . . The chorus did some fine work in this extremely difficult composition, especially in the unity of phrasing and the clarity of its enunciation."

*The Public Ledger*, April 15th, 1931.



## Berlin to Be Reduced to One Staatsoper After Present Season

**Final Decision by Prussian Diet Ends Kroll Opera's Existence—Klemperer, Musical Head, Offered Other Post, Claims Right to Chief Command—Slight Hope of Private Backing for Kroll—Offenbach's Perichole Revived—Symphony Season Ends—A New Scientific Aid to Vocal Culture**

BERLIN.—The final decision in the protracted fight over the closing of the Berlin Staatsoper's second house, the so-called Kroll-Oper in the Tiergarten, has been reached, and the fate of the historic house is now sealed. New hopes which arose in recent weeks out of reported secret negotiations with reference to the Berlin Municipality have been shattered by a vote of the Prussian Diet, as a consequence of which the opera's doors will not be re-opened after the summer vacation.

About 400 members, singers, orchestral players and all sorts of technical employees have been notified that their services will not be required in future, and most of them will help to increase Germany's army of unemployed. Even the future artistic activity of Otto Klemperer, the director of the Kroll Opera, is by no means certain.

Klemperer's contract still has years to run, and accordingly he has been offered a conductor's post in the State Opera organization. He has, however, brought suit against the Prussian government, claiming that the terms of his contract, which calls for a position of supreme command, are not fulfilled by this new offer. The outcome of this conflict is expected with curiosity by the Berlin musical public. Optimistic people hope that the Kroll Opera will in some way be continued with the help of private capital, after the state has rid itself of the burden, but prophesy is an ungrateful task in view of the fantastic history of the Kroll Opera since its foundation some ten years ago.

The shock of losing the Kroll Opera is all the more powerful since under Klemperer's leadership it has during the past year presented a number of very remarkable productions, which have caused the more intelligent section of the public to look to this opera house for the most interesting novelties and revivals.

### OFFENBACH'S PERICHOLE REVIVED

Another of these revivals, Offenbach's Perichole, with a new version of the text prepared by Karl Krauss, Viennese author and critic, has just been revived under Fritz Zweig's baton. The new libretto, while adhering to the old story in main, has been given new literary merit. Although Offenbach's satire, aimed at the society of the Third Empire, has lost much of its point, there is sufficient humor in the plot to make it diverting even now, all the more so when the piece is performed with so much vivacity, merriess and picturesque scenic effect. There were no great singers in the cast; yet Offenbach's spirit was alive in the ensemble, and the public was delighted.

### SYMPHONY SEASON ENDS

In the concert halls the various series of symphony concerts have been brought to their close. Furtwängler's tenth and last Philharmonic concert, devoted exclusively to Beethoven, included the string quartet fugue, op. 133, played by the string orchestra. A century after its origin this grandiose piece of music is at last being understood and is no longer rejected as a spleen aberration of the great master.

Bruno Walter, too, has finished his cycle of symphony concerts with the Philharmonic Orchestra, and his last program was composed exclusively of classical masterpieces. Beethoven's fifth symphony was given with a magnificent swing, a passionate attack in truly great style. Maria Ivogün, coloratura, was the soloist.

### A REMARKABLE PERFORMANCE OF THE ST. JOHN PASSION

Otto Klemperer, successor to the late Siegfried Ochs as conductor of the Philharmonic Chorus, gave a memorable performance of Bach's Passion according to St. John. The stupendous work was given without cut. The choral part was of a power, grandeur and clarity of detail that seemed unsurpassable. Elisabeth Schumann, of Vienna, sang the soprano arias beautifully and impressively, and Heinrich Klemperer sang the part of Christ with great beauty and loftiness.

A remarkable feature of the performance was the handling of the "continuo" by Günther Ramin, the organist of St. Thomas Church in Leipzig. Ramin accompanied most of the arias on the harpsichord (with cello obbligato) instead of the organ, which is generally so destructive of all fine vocal qualities. A perfect clearness of the elaborate linear construction of the glorious Bach arias is thus achieved. The organ was re-

served for the choral portions, for certain climaxes here and there and made astonishing effect in this beneficial limitation.

### TWO YOUNG PIANISTS, ONE AMERICAN

Two young pianists were heard in recital. Lili Kraus, a Hungarian, adds to her hereditary national traits a remarkable technical efficiency and distinctive personal qualities. A considerable part of her program was devoted to modern Hungarian piano pieces, by Kodaly, Bartok and Geza Frid.

Kodaly's seven piano pieces are closely related to Bartok's style, of which the Roumanian folk-songs and dances give typical examples. All these short pieces are decidedly interesting from a folk-lore and ethnographic point of view, by their peculiarities of melody, rhythm and harmony, but they have an almost impersonal character and lack a very essential trait, the lyric, individual element.

The other youthful pianist was Caroline Clement from Cincinnati. She is a pianist with a sure technical command. Her ambitious program embraced Bach (Italian concerto), groups of pieces by Brahms, Chopin, Debussy and Moussorgsky.

### A NEW AID TO VOICE CULTURE

A new aid to vocal teaching has been introduced by Professor Carl Clewing, formerly a well-known actor and singer at the Berlin State Opera, who is now chiefly engaged in scientific and pedagogical research in connection with singing, recitation and phonetics. After having for a few years directed classes in rhetoric and declamation at the Vienna conservatory he has now returned to Berlin permanently.

On the occasion of the opening of his new institute for scientific and practical phonetics, Professor Clewing demonstrated to the Berlin press and a number of artists and scientists a very elaborate modern apparatus specially designed by himself aided by experts in radio and phonographic recording.

Professor Clewing's idea is to make an exact "sound portrait" of the singing and speaking of a pupil. By means of his apparatus a remarkably true phonographic reproduction is finished within a few minutes, and with its help the pupil is made to understand and judge his faults in enunciation and singing in a most convincing manner, surpassing by far the pedagogical effect of the ordinary course of vocal instruction.

The teacher's critical remarks are thus more easily and thoroughly understood by the student, and the ingenious technical devices of the new apparatus make it possible to correct vocal faults, to isolate and to point out most distinctly the weak points. For singers, actors, orators, new and efficient methods of cultivating their vocal powers are opened up by Professor Clewing's ideas.

HUGO LEICHTENTRITT.

### Heloise Russell-Fergusson's Big Success in Holland

That fascinating singer of Hebridean folk-songs, Héloise Russell-Fergusson, who appeared for the second time in America last fall, was enthusiastically received in Holland, where she recently made a return tour. After her concert at The Hague the critic of the Vaterland called her "the charming successor of Ossian," describing how "this Hebridean singer brings something special. She brings us again the full atmosphere of these gems, full of primitive interest, in the Celtic language. They were given modestly, and without pretension, the whole breathing harmony, most of all when the baby harp served for accompaniment."

Another prominent writer, the critic of the Abendpost, wrote: "This was an evening of character and a fine sense of art. The reappearance of the Hebridean singer, Héloise Russell-Fergusson is very welcome. She gives us so much repose, dignity and frankness in her art. . . . This folklore, by its characteristic atmosphere, often primitive, brings us quite a special atmosphere, and in this way we can consider it as a very special evening. The warm applause and the flowers that Héloise Russell-Fergusson received proved that she was very much appreciated."

Miss Russell-Fergusson's unique programs are an unending attraction wherever she goes. She intends to visit America again next season.

J. H.

# ANTON BILOTTI

## UNANIMOUSLY PRAISED

### by Berlin, Cologne and Munich critics

"The young and talented pianist, Anton Bilotti, a newcomer on the Berlin concert-platform, merits the highest praise for his vivid enthusiastic playing, extraordinary school of technic and perfect execution."—*Allgemeine Musikzeitung*, Berlin.

"Anton Bilotti is possessed of abundant vitality. His vivid temperament will soon raise this new star to the very first rank. This deeply musical young artist already governs his art so well that he ravished his audience when playing Chopin and Liszt."—*Der Tag*, Berlin.

"Anton Bilotti made a deep impression by the bravura art of his very effective interpretations of Liszt's virtuoso-music."—*Berliner Tageblatt*, Berlin.

"As a pianist he belongs to the class of virtuosos and is one of the brilliant executants of our epoch."—*Welt Am Montag*, Berlin.

"Representative of the highest type of pianist, was the gifted young Italian, Anton Bilotti at the Bechstein Hall. With a complete mastery of all technical difficulties, (which seemed perfectly natural to him) he has, in addition, the gift of real plastic interpretation."—*Lokal Anzeiger*, Berlin.

"Musical understanding and flawless technic were revealed by the young pianist Anton Bilotti. He hits the keys faultlessly, his staccato is well developed and his octaves are remarkable."—*Deutsche Zeitung*, Berlin.

"The name Anton Bilotti is one we must remember. Here an extraordinary talent is ripening to its perfection. A sovereign technic and an art of touch easily compassing the entire range of expression are combined in this pianist with a force of interpretation and extraordinary creative power not often found in young artists."—*Signale*, Berlin.

"Anton Bilotti has without doubt an extraordinary talent. His technical equipment is faultless and he possesses great musical feeling and vigor of interpretation."—*Deutsche Allgemeine Zeitung*, Berlin.

"His outstanding qualities are a tremendous technic, remarkable octaves, brilliant staccato, great execution with knowledge and a gift for true elegance of expression."—*Das Kleine Journal*, Berlin.

"A gifted pianist with profound musical knowledge (who has as great a future as one can hope for) is Anton Bilotti. I heard his own compositions 'Sarabande' and 'Puck Dance,' both of which are effective pieces, they are confessions of a musician to whom thank Heaven, real music is not synonymous with noise."—*Der Junge Deutsche*, Berlin.

"Anton Bilotti who possesses an impulsive fiery southern temperament, revealed himself as a remarkable pianist who not only is master of the solid technic required for Chopin and Liszt but who proved his mastery by his refined interpretation of Beethoven's Sonata in D-minor op. 31."—*Bayerischer Kurier*, Munich.

"In Anton Bilotti we have a very remarkable pianist. His technic has reached the highest virtuosity, his touch reflects every nuance of tone color and gives great power to his playing."—*Munchener Neuest Nachrichten*, Munich.

"Anton Bilotti (recital in the Herkulesaal) is a highly gifted pianist whose playing shows great technical virtuosity."—*Bayerischer Staatszeitung*, Munich.

"Anton Bilotti with a program of classics, proved himself above all a pianist of highest standing, whose interpretations show a monumental vigor and deep knowledge of the composer's intentions."—*Munchener Tageblatt*, Munich.

"Anton Bilotti had the honor to open the second part of our season with a piano recital in the Lesesaal. Bilotti is a brilliant virtuoso. He has much poetry in his art and most beautiful effects."—*Allgemeiner Musikzeitung*, Cologne.

"His technic is developed to the highest degree. He is a pianist who knows his art to perfection and plays with authority and power."—*Rheinische Musik*, Cologne.

"The pianist Anton Bilotti has a real technical virtuosity. The finger mechanism is accurate and his way of revealing the musical construction of the Chaconne by Bach-Busoni, together with his effective musical rendering shows a fundamental and thoroughly musical nature."—*Kolner Tageblatt*, Cologne.

Mr. Bilotti returns to Germany to play in Cologne and Berlin in May and will also perform in Salzburg during the season

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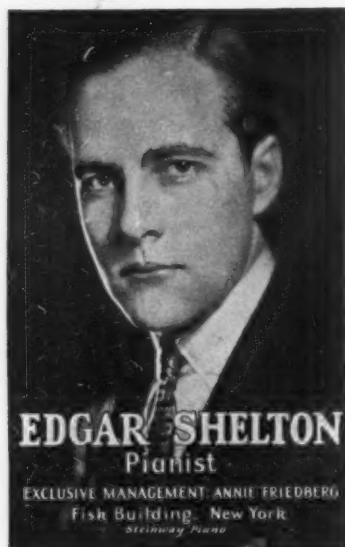
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## Before the New York Public

APRIL 19

### Southwestern A Capella Choir

General acclaim by press and public is to be registered following the success of the Southwestern College A Capella Choir, from Winfield, Kan., the fifty mixed voices under Conductor Haydn Owens fully deserving this. Their singing in Town Hall, and later in the Broadway Temple, was heard and applauded by large audiences. Beginning with Palestrina, Gibbons and Nicolai (all of A. D. 1500), there was exquisite effect in the close of How Fair the Church. The complex passages of Wake, For Night is Flying, where the deep basses intoned Midnight's Solemn Hour, came forth steady and strong. In Russian choruses by Arkhangelsky, Kopolyoff, Rimsky-Korsakoff and Gretchaninoff many surprising effects



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were noted, with absolute truthness to pitch and always distinct enunciation. Buck's Hymn to Music was gloriously sung, with a fine climax on high A, and the pleasant tenor voice of George Moody was enjoyed in Water Boy. The French Canadian folksong, Whence, Shepherd Maiden? closed the concert with much eclat for all concerned.

Haydn Owens, the conductor, has rehearsed his singers with thoroughness and enthusiasm; they sing from memory, with sharp, bright attack of phrase and watch their conductor in detail, and the effect is that of spontaneity. Mary McCoy, soprano, sang Alleluia (Mozart) with facile, high voice, and with real authority in Rejoice Greatly, while her singing of Hymn to the Sun showed true feeling; she was warmly encored.

APRIL 20

### Jeanette Weidman

Jeanette Weidman, a young pianist of rare ability, gave a recital at Steinway Hall before a distinguished gathering. Miss Weidman opened her program with the B minor Bourée by Bach, Saint-Saëns, Pastorale by Scarlatti-Tausig and Handel's The Harmonious Blacksmith, all of which were received with enthusiasm. In her interpretation of Beethoven's Moonlight Sonata Miss Weidman displayed temperament and a sympathetic understanding of the composer's work. Included in her program were compositions of Chopin and Schumann. The interesting recital was brought to a close with three numbers composed by her teacher, Henry Holden Huss, and the audience, delighted by her reading of these compositions, remained for several encores. This gifted young artist will undoubtedly go far. Among the patronesses of this event were Mrs. John Clark, Mrs. John Hall, Jr., Mrs. Wadsworth Hotchkiss, Miss Cutting, Mrs. William Carey Sanger, Mrs. Schuyler Schiefelin, Mrs. Edward Bailey Sexton, Mrs. James Remsen Strong, Mrs. Ethelbert Nevin.

APRIL 21

### League of Composers

The League of Composers and the Philadelphia Orchestra Association joined forces in the presentation at the Metropolitan Opera House on Tuesday and Wednesday evenings of the Stravinsky and Prokofiev works that were heard two weeks ago in Philadelphia, and of which complete details were given in the MUSICAL COURIER at that time. The



JEANETTE WEIDMAN,

brilliant young artist pupil of Henry Holden Huss, who gave a successful recital on April 20, and did credit not only to her teacher but to her own innate musicianship. Among the works played were three compositions by Mr. Huss which were especially marked for their beauty and for the emotional and dynamic impressiveness of their interpretations.

only changes were that in Philadelphia the chorus was the Princeton Glee Club, while in New York the Harvard University Glee Club took part; and in Philadelphia the orchestra was on a level with the audience, while in New York it was out of sight in the orchestra pit. The soloists were the same: in Oedipus Rex, Margaret Matzenauer, Paul Althouse, M. Rudinov, Sigurd Nilssen, Daniel Healy and Wayland Rudd; in The Age of Steel, Edwin Strawbridge, Yeichi Nimura, Pauline Koner, Grace Cornell, Ruth Walton, Martha Eaton, John Glenn, Mary Rivoire, and a long list in minor roles.

It appears that the real soloist of the occasion was Leopold Stokowski, whose amazing understanding of the music and no less amazing precision of beat held the attention at every moment. He, too, commanded the action on the stage, the lighting—everything. A great master. Great masters, too, the composers who made these works, like them or not. Affection for them will be a matter of taste. The solo of Jocastra, beautifully sung by Mme. Matzenauer, was found by the MUSICAL COURIER Philadelphia correspondent to be "lovely"—this present scribe found it an almost unbelievably trivial and trite imitation of the typical Italian grand opera aria—a sort of burlesque. So, too, the music relating to the murder of Laius. One can but wonder at Stravinsky's aims and intentions in choosing this vein for

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the expression of such sentiments. Also, one must marvel at the difference of the taste of one listener and another.

Taken as a whole, the Stravinsky music seemed to this reporter highly impressive and magnificently interpreted. The mechanical figures less so. The singing of the soloists and of the chorus, and the playing of the orchestra, splendid. But might not the staging of this work be more impressive with the use of conservative means?

The Age of Steel is a great symphonic composition, and the dancing and pantomime amusing. The coloring was exquisite, the constant movement impressive and the dancing expert, but none of this could take the attention for long from the glorious score. Prokofiev has much to say and says it in a simple and direct manner. This piece is surprisingly even. It is not one in which one picks out this or that passage as being especially attractive—it is all attractive.

There was a huge audience and much applause.

APRIL 22

### Alexandre Kurganoff

At the Barbizon Plaza in the evening a large audience attended the recital of Alexandre Kurganoff, one of the tenors of the Philadelphia Grand Opera Company. Beginning his program with O, del mio dolce Ador by Gluck, he continued with songs by Giordani, Schumann, Schubert, Liszt, Brahms, Tchaikovsky, Rachmaninoff, Gliere, Malaschkin, Verdi, Halevy, Milner, Ravel and concluded with Goldstein's Die Mesinke. Mr. Kurganoff has a tenor voice of fine quality, good range, and his legato was smooth and velvety. His diction in the various languages was excellent and his interpretation artistic. The recitalist received a hearty welcome.

APRIL 25

### Boris Levenson Works

Boris Levenson, pupil of Rimsky-Korsakoff, is fast becoming known as the leading representative of the modern Russians in America, composing, as he does, in all forms. Carnegie Chamber Music Hall was filled when the National String Quartet began a program exclusively his of chamber music, with songs and violin solos. The opening Nocturnes (manuscript) had in them both pathos and contrasting brightness. Roma Swarthout, soprano, sang a Russian Lullaby delicately, and the Kaddish, with dramatic interpretation, accompanied by string quartet. She was later heard in four songs of unique character. Ilsa Feigin is a young violinist with good tone and understanding; she played Levenson's Dreams with lovely expression, and an Oriental Dance with particular effect. Russian Folksongs for string quartet and piano included The Red Sarafan, and Trepak, which closed the program with eclat. Applause was frequent and prolonged, and expressed the general appreciation of the Levenson works.

### Elisabeth Rethberg

The McMillin Academic Theater, Columbia University, was crowded to hear the song recital by Elisabeth Rethberg, who sang Italian classics, old English and German songs, ending with modern arias. The audience enjoyed everything, for the beautiful voice of this soprano was evident every moment. Every imaginable detail of nuance, of picturization of text, of warm expression, with intellectual appreciation, were present, producing an ideal condition for all concerned. Her lovely appearance, spontaneity, evident good humor, all united in making the recital memorable. Perhaps the evening's climax was reached in Schumann and Schubert songs, including Frühlingssnacht, Nussbaum, Eifersucht, Krähe and Musensohn; these were beautiful in interpretation. Brahms and Marx songs closed the series. The aria from Andrea Chenier at the end brought Un bel di as

(Continued on page 32)



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## Philadelphia Orchestra Season Ends

**Final Concerts Advanced to Permit Stokowski to Sail on Saturday—Program Made Up of Request Numbers—  
Pennsylvania Symphony Orchestra Enjoyed—  
Recitals and Other Notes**

PHILADELPHIA.—The final concerts of the regular season of the Philadelphia Orchestra were given on Thursday evening (instead of Saturday to permit Dr. Stokowski to sail for Europe on Saturday), and Friday afternoon, April 23, and 24, respectively. The program was composed of numbers, selected by vote of the subscribers, as has been the custom for several years.

This year, those selected, were the Brahms C minor Symphony, Wagner's Meistersinger Prelude and Bach's C minor Passacaglia in Stokowski's arrangement. The selection merited the commendation of Dr. Stokowski, who spoke a few words at the close of the concert, in response to the prolonged applause. He said the request programs were improving every year, and suggested that there be two next season—one at Christmas time as well as the closing one. When he asked the audience if it would like that, the response was very emphatic in the affirmative. He also requested all the subscribers to vote, saying that only part of them had done so up to the present. He wished everyone a happy summer and then smilingly withdrew.

Dr. Stokowski gave a superb reading to the symphony, bringing out the sombre beauty and strength of the first movement, the wonders of the Andante, the grace of the third movement and the majesty of the last. Some very fine solo playing was done by George Beimel, concertmeister for these concerts; Marcel Tabuteau, oboe; and Domenico Caputo, French horn. The Meistersinger Prelude and the Bach Passacaglia also showed the orchestra at its very best.

### AMERICAN PREMIERE OF FAURÉ'S REQUIEM

The fifth and last concert of the group presented by the Curtis Institute of Music in the Art Museum this season, under the direction of Dr. Louis Bailly, head of the department of chamber music, was given on April 19, before an audience of about 4,000.

A special feature of this concert was the first performance in America (so far as is known), of Gabriel Fauré's Requiem, for solo voices, chorus, organ and orchestra, conducted by Dr. Bailly. The soloists were Natalie Bodanskaya, soprano; Conrad Thibault, baritone; Robert Cato, at the organ. The chorus and orchestra were composed also of students of the institute. The work itself is of great beauty and was superbly interpreted by Dr. Bailly and splendidly performed by the Curtis students. Miss Bodanskaya maintained the spirit of the work excellently in the exquisite solo of the Pie Jesu, and the Voice of the Angel in the final In Paradisum. Her voice was clear and true, also skillfully handled. Mr. Thibault sang the beautiful baritone solo in the Offertoire and in Libera me with great beauty of tone and a fine understanding of the content. Fine choral effects were obtained throughout, and the work of the orchestra was equally fine.

The other numbers on the program were the Sixth Brandenburg Concerto in B flat major, for violas with accompaniment of cellos and double basses; and Canzonetta by Sibelius, both of which were conducted by Louis Vyner, a student of conducting at the institute.

In the Brandenburg concerto the solo viola parts were splendidly played by Leon Frenget and Max Aronoff, with Robert Cato at the organ. The last movement of the concerto was the best played, although all received creditable performance. In the Canzonetta of Sibelius a very beautiful tone was obtained and the ensemble was excellent.

### JONAS PUPIL IN RECITAL

Elizabeth Hipple, an artist pupil of Alberto Jonas, gave a semi-public recital in the New Century Club on April 21, before a good sized and enthusiastic audience.

Miss Hipple played two impromptus by Schubert; Beethoven's Appassionata Sonata; Chopin's Etude in C sharp minor and the Scherzo, op. 39; and Paderewski's Concerto in A minor, with the orchestral accompaniment on the second piano played by Alberto Jonas.

All were given a thoughtful interpretation, revealing a tone of great beauty and a well developed technique.

### PENNSYLVANIA SYMPHONY ORCHESTRA

On April 12, in the Scottish Rite Temple, the Pennsylvania Symphony Orchestra gave its fourth concert of the season, conducted by its organizer, Theodore Feinmann.

The program held three of the most popular of the numbers included in the orchestral repertoire—the Egmont Overture by Beethoven, the fifth symphony of the same composer, and Wagner's Ride of the Valkyries.

To these Mr. Feinmann brought a comprehensive knowledge of the scores, keen understanding of the composer's intent, and excellent control of the orchestra. The or-

chestra gave further evidence of its fine caliber, revealing a beautiful tone quality in the various choirs, masterly technical equipment and thorough musicianship. All the numbers aroused the greatest enthusiasm from the audience, which recalled Mr. Feinmann numerous times.

The soloist of the evening was Henri Scott, Philadelphia bass-baritone, who sang four numbers with orchestral accompaniment—Valentine's aria from the second act of Faust, the Drum-Major by Ambrose Thomas, The Two Grenadiers by Schumann, and The Siege of Kazan from Boris Godunov by Moussorgsky. He was in very good voice, and sang all the numbers with authority and understanding. The audience was very insistent in applause, and was rewarded by an encore—The Toreador Song from Carmen.

Judge Eugene C. Bonniwell, president of the orchestra, spoke briefly during the intermission of the praiseworthy aims of the orchestra, its future plans, and urged the public's full support.

### JOSE ITURBI IN RECITAL

The noted young Spanish pianist, Jose Iturbi, gave a recital for the Penn Athletic Club Musical Association on April 12 when he again displayed his great technical agility and masterly interpretive ability in a program which opened with the Bach Chromatic Fantasy and Fugue. Following this came Haydn's Sonata in E minor, in which a wonderfully crisp staccato touch was noticeable, together with great delicacy. In variations on a theme of Handel by Brahms Iturbi was master of every type of tone, and every technical demand. He gave it a masterly performance.

The second half of the program was devoted to two compositions of Liszt, of which the Campanella was one; it aroused prolonged applause. Pavane pour une infante defunte by Ravel was exquisitely played. Two De Falla dances—Dance de la freyeur, and Danza Ritual del fuego, pare alejar malos spiritus from El Amor Brujo were given with tremendous force and rhythm. The final number was Spiritus and Blues from Sonatine Transatlantique by A. Tansman. Iturbi was recalled many times, and played three encores.

### MARIETTA BITTER IN FACULTY CONCERT

Marietta Bitter, harpist, an artist pupil of Carlos Salzedo, gave a very interesting program in her concert at the Philadelphia Musical Academy, as one of its faculty, on April 14.

Her first numbers were—Gavotte (from The Temple of Glory), and Rigaudon both by Jean-Philippe Rameau—Giga by Arcangelo Corelli—and Gavotte (from Iphigenia in Aulis) by Gluck. These were given with good technique, excellent tone, and a feeling for the content,—but it remained for the second group to arouse the greatest interest, as it was composed of the Fifteen Preludes for Beginners written by Salzedo, and published in collaboration with Lucille Lawrence, as a text book for harpists. Miss Bitter gave a short talk on the recent developments in harp playing, and the entirely new demands made upon the harp in the modern school of composition, which necessarily meant new modes of meeting these demands. Each of the preludes was explained by Miss Bitter as to the object of each—the first five, were characterized as possibly "Little Steps for Little Fingers," but it would have taken more than "little" fingers to play them. The first was only in playing two notes, one at a time in octaves, the second on two notes using every interval, the third using four notes of the scale, the fourth prepares for chords, the fifth finishes the scale. The sixth starts work on trills, for one hand or two—the seventh presents arpeggios with one hand, crossing underneath—the eighth is for sliding with the fourth finger or thumb, to make the five notes—the ninth for the turning of the wrist—the tenth for the use of arpeg-

gios—and the eleventh teaches the various ways of muffling the tones. The last four are really concert pieces, using the many and varied tone effects, which Miss Bitter illustrated before playing the numbers. They were very effective, being written in the modern vein. Miss Bitter played them well, revealing a fine sense of rhythm. This part of the program was also received most cordially by the many harp students, and those interested in the development of the resources of the harp, who formed the good-sized audience.

As a final number, Miss Bitter played Ravel's Introduction and Allegro with piano accompaniment supplied by Joseph Allard.

### JONAS PUPIL PLEASES IN RECITAL

Erl Beatty, artist pupil of Alberto Jonas, gave his annual recital on April 14 in the ballroom of the Barclay, assisted by Iso Briselli, violinist.

The sonata for piano and violin, op. 78, by Raff, was the opening number, and was splendidly played by both artists. This sonata has not been played in Philadelphia, it is understood, for 25 years, and was therefore somewhat of a novelty.

Mr. Beatty played two groups of solos, the first including compositions of Schumann and Chopin, all played with an excellent comprehension, beautiful tone quality, and forceful climaxes. The final group included numbers by MacDowell, Palmgren, Juon, Mendelssohn and Rubinstein. All received just the right interpretation, and revealed at times the greatest delicacy of touch. Mr. Beatty played two encores during the evening. Berceuse by Palmgren and Nocturne by Paderewski. His playing was received by the large audience with the enthusiasm which it richly deserved.

Mr. Briselli is an artist of no mean talents, also, which he fully demonstrated in four solos, Prayer from the Te Deum by Handel-Flesch, Waltz op. 39 by Brahms-Hochstein, Air from Eugene Onegin by Tchaikovsky-Auer and Menuet and Allegro from the A Major Concerto by Mozart. An unusually beautiful tone was manifest, together with a comprehensive technical equipment. Mr. Beatty proved himself an excellent accompanist as well as soloist.

### PHILADELPHIA GRAND OPERA COMPANY

The Philadelphia Grand Opera Company closed its fifth season on April 16 with a fine performance of Wagner's Tannhäuser, before a packed house.

Bruno Korell, in the title role, brought to it an acceptable comprehension of its demands. His finest vocal work was done in the last act. Marianne Gonitch made a lovely Elizabeth, revealing very fine dramatic ability. Her singing of the All-macht'ge Jungfrau hör' mein Flehen was beautiful. John Charles Thomas, as Wolfram, again achieved great success in all the vocal parts allotted to this role. Cyrena van Gordon, as Venus, was also in excellent voice. Ivan Steschenko as the Landgrave was entirely satisfactory, both vocally and dramatically. The other parts were well done by Albert Mahler, Abrasha Robogsky, Conrad Thibault and Leo de Hierapolis as the four Minstrel Knights; Florence Irons as the Young Shepherd; Helen Jepson, Selma Amansky, Agnes Davis and Ruth Gordon as the four Pages.

The ballet in the Venusberg of the first act, was superb, and the chorus did some especially fine work in the second act and in the Pilgrims' chorus.

The scenery and stage effects were beautiful and well handled.

Eugene Goossens was the conductor, doing excellent work in every particular.

M. M. C.



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## MEMORIES OF DAYS IN VIENNA WITH MARIANNE BRANDT

By Ada Soder-Hueck

The article about Marianne Brandt which was published in the *MUSICAL COURIER* on April 4 certainly took me back to those memorable days in Vienna when I studied repertory under the unforgettable Marianne

Brandt, my great teacher. She was one of the greatest prima donnas of her time, and I feel I can add a few words to the splendid story given by the other writer, her former accompanist.

I was surprised to see the photograph, which was taken before I left Vienna, because I wanted to remember her as I had known her sitting at the piano in her music room amidst all the souvenirs of her own glorious career. Marianne Brandt had been trained by the great Garcia.

Two points of importance I would like to lay stress upon are her Parsifal performance and her opera season in New York. A golden laurel wreath in her studio bore the words: "To Marianne Brandt, a token of appreciation and gratitude, from Richard Wagner."

Marianne Brandt always spoke with pride of this and how she had been the first Kundry in the original Bayreuth performance of Parsifal. Wagner had honored her with the role, which she had studied and

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*Der Hingewandte Augenblick. Erinnerung an die letzte Stunde, die ich mit ihr verbrachte in Wien 1904*  
Marianne Brandt

(Translation) "To the superb artist of unusual voice, Ada Soder-Hueck, in remembrance of Marianne Brandt"

coached under the famous composer's personal direction. This tallies with the words in the other article: "Richard Wagner once said that there was only one woman who could sing the part of Kundry in Parsifal as he wanted it sung and that woman was Marianne Brandt, the great Viennese prima donna."

The second point deals with another remembrance of her career: the opera season under Dr. Leopold Damrosch in New York. This great musician was one of the first to bring famous European singers to New York, and under his leadership the successful season of opera was given at the Metropolitan Opera House, the greatest artists of the eighties, Marianne Brandt, Materna, and others participating. It was an outstanding event for all concerned and started a friendship between Mme. Brandt and the Dam-

rosch family. When, through family circumstances I was forced to discontinue operatic aspirations and engagements and change my plans, on arriving in New York I had the honor of making my first concert appearance in New York under our great Wagnerian conductor, Walter Damrosch, with the New York Symphony Orchestra. I have been one of his devoted friends and admirers ever since.

Times have changed. Marianne Brandt is gone. During all these years of my own work as a teacher, and because of the hundreds of ambitious singers who have sought my help and tuition as a stepping stone towards their career, I feel that achievements are the only things worth while and that the success of our pupils—the results of our work and art—will live through the generations, even after we are gone.

#### Metropolitan Opera Visits Washington, D. C.

Gigli, Bori, Tibbett, Pons, Jeritza and Johnson Take Part—Performances a Success Both Artistically and Financially—  
Other Notes

WASHINGTON, D. C.—The brief Metropolitan Opera season in Washington at the Fox Theater, April 14-16, was a brilliant success artistically as well as financially.

La Tosca was chosen for the opening night. The house was completely sold out. Many notables in the diplomatic, political, judicial and military circles were present. Jeritza, as Tosca, did some magnificent acting.

Mr. Lauri-Volpi, popular tenor, was in good voice and sang really beautifully throughout the performance; his popular aria in the last act was magnificently done. Tibbett was in his usual good form, which means fine singing and even better acting. Mr. Cehanovsky also deserves praise for he has a good voice and sings well.

Mignon was the opera given at the Wednesday matinee. From the purely operatic point of view this was the most successful of the three. It is a charming opera, and was superbly done. Bori was in her usual good form. Pons made her bow to the Washington audience as Philene. She possesses a voice of exceptional quality, charm, freshness and great beauty. She knows how to sing, never forces, her intonation is high perfect, and her coloratura technique leaves nothing to be desired. She sang the Polonaise, one of the most difficult and showy of all soprano arias, with great ease and perfection, bringing down the house. Gigli needs no introduction to Washington audiences. He is a truly great artist in every sense of the word. His singing is always a source of great joy to those who know and enjoy great singing.

The opera season came to a brilliant close with the performance of Deems Taylor's Peter Ibbetson. It was artistically staged and well sung by all who took part in it. Edward Johnson was particularly good as Peter Ibbetson. The opera was conducted by Tullio Serafin, and much credit is due him for the success of the performance.

It is interesting to note that about \$3,000 was left to the local committee after the large guarantee of \$60,000 to the Metropolitan Opera Company was allowed for. Does this not indicate that the capital of the country is willing to support a longer opera season?

On April 19, Marian Anderson, contralto, gave a recital to a large and enthusiastic audience at the Belasco Theater. Miss Anderson is the possessor of a magnificent contralto voice of wide range. Her low register reminds one of Schumann-Heink. Her intonation, enunciation and interpretation of the songs and aria she sang showed her to be a finished artist of the first calibre. Miss Anderson should take her place among the foremost concert artists of the present day. It is hoped that she will soon be heard again in Washington.  
I. L.

#### Pearl and George Boyle in Recital

A recital was given, April 11, at the Harcum School, Bryn Mawr, Pa., by Pearl and George Boyle, pianists. Mr. and Mrs. Boyle collaborated in the Fantasia and Fugue in A minor (Bach-Bauer) and Busoni's arrangement of the overture to Mozart's Magic Flute. Mr. Boyle offered solos by Debussy and a group of his own compositions which included Legende, Mnasidika's Lullaby and Habanera. As encores Mr. Boyle presented a Chopin nocturne and two more of his own works, Gavotte and Musette, and The Lake. Mrs. Boyle played numbers by Ireland, Grosz and D'Albert and granted an encore by Villa-Lobos. The audience was lavish in its appreciation of these artists.





## Baltimore Welcomes Metropolitan Opera

**Tosca, Lucia, Traviata and Mignon  
Presented—Lack of a Deficit  
Brings Assurances of Another  
Successful Season**

BALTIMORE, MD.—With the annual so-called "season" by the Metropolitan Opera Company over, things musical are practically over except for the closing concert by the Baltimore Symphony Orchestra and several more or less unimportant events. Once again musical Baltimore showed that it wanted grand opera and was willing to pay for it, and for the tenth consecutive year the guarantors were not called on to make up any deficit.

Detailed statements as to the financial aspect of the opera performances have not been made, but it can be said that Rosa Ponselle in Traviata proved the best drawing card, and the house record for the Lyric was broken with the largest attendance ever assembled there for a musical event. Without making any comparisons, the audience was well merited, for Ponselle gave a performance rarely equalled. She surely added legions to her many local admirers. Tibbett was also the recipient of a great ovation and his singing of the role of the father was truly a masterpiece. Lauri-Volpi was the tenor and sang well.

The opening performance was Mignon, with Bori in the title part, and Pons and Gigli in the other important roles. Bori, as usual, was superb. It was Miss Pons' Baltimore debut, although her part did not offer the opportunities which fell to her lot in a later performance. Gigli sang the role of Wilhelm Meister in his inimitable manner.

Miss Pons scored heavily in the name part of Lucia and received the same acclaim here as she did in the metropolis when she made her debut several months ago. Tokatyan was the tenor, and this excellent singer was most enthusiastically received by his many admirers here, where he had gained great popularity with a local opera company before joining the forces of the Metropolitan.

None of the singers received greater praise than that accorded Jeritza in the title part of Tosca. Combining histrionic ability even greater than her excellent singing, the Viennese prima donna truly reached the heights. Tosca was no longer a heroine of a pretty story set to music but a vital, pulsating being, literally fighting for the life of her beloved. It was Jeritza's first Baltimore appearance in opera and one which she surely will never forget, because none could have been the recipient of greater praise and enthusiasm.

Frederick R. Huber, the local representative of the Metropolitan, stated that the season must be put down as the most successful yet, and immediately began planning for next year, for although the season is a short one it is always the high spot of the musical and social calendar and is not brought about in a moment but only after months of untiring efforts by the company's Baltimore man.

The closing concert of the series by the Philharmonic-Symphony Society was another achievement for Toscanini. The inimitable Arturo directed in inspired manner

and his excellent band of musicians responded to his every desire.

Georges Barrere, eminent flute player, was the soloist at the recent concert of the Baltimore Symphony Orchestra. He played in his usual faultless manner and afforded real joy to a large and appreciative audience. Director Siemmon had arranged a program out of the ordinary, and his men were in excellent form.

The first of two concerts under the auspices of the Schubert Memorial Committee presented Flora Collins, soprano, and Olga Zundel, cellist, both capable artists.

The Students' Orchestra of the Peabody institute gave the second concert of the year under the baton of Gustav Strube, a member of the faculty, and who, prior to this season, had been the only director of the Baltimore Symphony since its inception over fifteen years ago. Edith Rogers, violinist, and Elsie Craft Hurley, well-known local soprano, were the assisting artists. E. D.

## Frankel Appears Before Japanese Royalty

Lieutenant Joseph Frankel conducted his well-known 108th Field Artillery Band, April 21, at the reception given by the



Photo by Kuby-Rembrandt  
LIEUTENANT JOSEPH FRANKEL

Mayor of Philadelphia to the Prince and Princess of Japan when they visited that city. Among the numbers which Lieutenant Frankel presented was his arrangement of the Japanese National Anthem, Kimi Ga Yo. The Prince and Princess were much pleased with Lieutenant Frankel's arrangement, and the Princess presented the conductor with the bouquet which she was carrying.

Lieutenant Frankel has been engaged to conduct his band in a series of fifteen Sunday radio concerts this summer, to be broadcast weekly from WCAU, WPG and other stations.

## Grainger Conducts "Many Voiced Music"

Percy Grainger conducted a program of "Many Voiced Music" at the McMillin Theater of Columbia University on April 22. The concert, which was free to the public, was sponsored by the Columbia chapter of Phi Mu Alpha Sinfonia Fraternity. Members of the fraternity were assisted by students of the Music Education department at Teachers College of Columbia University, and the orchestra was augmented by players from the Teachers College All-High School Symphony Orchestra from New York and vicinity, an organization which meets weekly under the direction of Prof. N. L. Church. In addition to the orchestra and chorus there were sixteen players on pianos, reed organs, xylophone, bells, and marimbas.

Phi Mu Alpha Sinfonia Fraternity of America was founded in 1898 by a group of men students and faculty at the New England Conservatory of Music. The fraternity aims to advance the cause of music in America and to foster the mutual welfare and brotherhood of students of music. There are now chapters in fifty-three colleges and universities in this country. With this concert, Beta Gamma chapter (at Columbia) celebrated the third anniversary of the granting of its charter.

## Michigan State Institute Notes

A large audience heard the Lansing Orpheus Club, male chorus, in its annual concert. Fred Killen is the director. The Orpheus Club will be host, May 9, for the fourth annual concert of the Michigan Council of Glee Clubs.

Students of Michigan State Institute of Music and Allied Arts have been busy during the Easter season. Colin Steward, pupil of Norman Johnston, sang the baritone role in Stainer's Crucifixion at St. Paul's Church, Jackson, Mich. Carlos Fessler sang the same role at the First Presbyterian Church of Lansing. Margaret Crummer, also a pupil of Mr. Johnston, is soprano soloist at this church.

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### Yeatman Griffith Studio Notes

Bernice Schalker, contralto, was re-engaged by the Detroit Civic Opera Company for the season of opera beginning April 21 and ending May 1. Miss Schalker was heard in Haensel and Gretel, Butterfly, and Carmen, etc. On May 27 she will give a recital at Northeast College, Naperville, Ill.

Genevieve Rowe, coloratura soprano from Wooster, Ohio, first prize winner of the National Atwater Kent audition of 1929, appeared in a song recital at Trenton, N. J., April 17. She included on her program both modern and old English compositions and the Caro Nome aria from Rigoletto.

Raoul Nadeau, baritone of New York City, first prize winner of the Atwater Kent audition of 1930, was guest artist with the Men's Glee Club of Kingston, N. Y., April 15, and won an outstanding success. He also was heard in a recital at Cornell University, Ithaca N. Y., April 22, in which his program included arias and classics in Italian, German, French, and modern English songs.

Clifford Newdahl, leading tenor of the Shubert production of Blossom Time, which is now touring the leading cities of the United States, is meeting with marked success in the role of Baron von Schober. The following is from an article which appeared in the Pittsburgh Press written by Karl Krug: "Mr. Newdahl, characterizing that dandy of his day, Baron von Schober, is as good as I have ever seen in the part. He has an extraordinary tenor, and carries himself with assurance backed by appearance. It is he who leads the magnificent Serenade, and a liberal portion of the curtain calls at the end of Saturday night's second act were for him. He is also prominent in the rendition of My Springtime Thou Art and in Let Me Awake; both are rare examples of the Romberg genius, and in both of which he meets the requirements."

All of these artists are from the Yeatman Griffith studios.

### Echoes From Althouse's Tour

Paul Althouse seems to meet with unanimous praise from the critics everywhere. His success in San Francisco is already known. David Piper, in the Portland, Ore., Morning Oregonian, wrote: "His fine, robust voice, admirable diction and excellent phrasing were ideally suited to his selection." Emil Enna, in the News, was of the opinion that "Althouse sang with style and intelligence, his voice being especially noteworthy for beautiful tone production," and the Los Angeles Record said that "Althouse was the piece-de-resistance."

Equally favorable was Carl Bronson in the Los Angeles Herald: "Althouse, the still youthful Wagnerian tenor, brought his robust voice down to the requirements of the moment with artistic understanding, and delivered himself of some very beautiful bel canto, singing the aria with effective zest and responding with ballads of lacy fineness that displayed vocal skill and a quality of tone unsurpassed."

"Excellent performance—artistry happily displayed," was the opinion of Isabel Morse Jones in the Times of that city, and E. Porterfield in the San Diego Sun said the tenor "sang beautifully." The Santa Barbara Press commented: "Althouse highlight of the program. In this musicianly rendition his tones were bell-like, mellow and smooth in the entire register."

The Oakland Post-Enquirer spoke of his "heights of glorious power." The Sacramento Union used the words "intensity and a faultless technic." The Spokane Review commented: "Althouse was easily the star—he was accorded an ovation." And "Althouse sang with verve, handled the pianissimo adroitly, and won resounding applause," said the Salt Lake Tribune.

### Dr. Carl Gives the Creation

Dr. William C. Carl terminated his special Sunday evening musical services for this season on April 26 with a magnificent performance of Haydn's Creation at the First Presbyterian Church with the Motet Choir and the following soloists: Grace Kerns, soprano; Amy Ellerman, alto; Theo Karle, tenor; and Edgar Schofield, bass.

Too much cannot be said concerning Dr. Carl's well known annual series of monthly Sunday evening oratorio offerings. During each year a splendid array of the world's finest classic and modern religious choral works have been presented at the First Presbyterian Church, with Dr. Carl's excellently trained choristers and the fine soloists whom he regularly employs. On this most recent occasion, Dan Gridley being in Cleveland for the Ninth Symphony performances there, Theo Karle sang the tenor parts, and did so very beautifully indeed.

The quartet is always excellent, and the members of the choir attain a unity of synchronization and balance that is not only highly commendable but a notable tribute to Dr. Carl's skill and musicianship. This musicianship is further in evidence from the fact that Dr. Carl not only conducts the

forces under his command, but plays the accompaniment on the organ as well. At every service he lends continuity to the program by playing prelude and postlude on the organ, selected from the works of the same composer whose oratorio is given. These services are always well attended and cordially received.

### Blechschiidt to Conduct Opera in San Francisco

SAN FRANCISCO.—Hans Blechschiidt, who will be pleasantly recalled by San Francisco operagoers for his splendid achievements as conductor of the German Grand Opera Company during its recent visit to this city, has



H. Tarr photo

HANS BLECHSCHMIDT

been engaged by Director General Gaetano Merola to conduct Wagner's Tannhauser, Lohengrin and Meistersinger in the coming fall season of the San Francisco Opera Company.

Blechschiidt's conducting of The Flying Dutchman was one of the highlights of the German Grand Opera Company's season here. Blechschiidt was expected to arrive in California late last month. With Antonio Dell'Orefice, of the Metropolitan Opera, active here in past seasons, he will share in

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the training of the chorus of the San Francisco and Los Angeles companies during the summer months. The two leaders will alternate fortnightly sojourns here and in the Southern city.

This announcement was made by Merola prior to his departure for New York on a short business trip. C. H. A.

### Michigan State Institute Sponsors Concert Courses

The Michigan State Institute of Music and Allied Arts, East Lansing, Mich., Lewis Richards, director, will sponsor two concert courses next season. For three years the Michigan State College has offered a concert series of five programs. These were immediately successful, and now some 3,000 students hold season tickets. A limited number of tickets have also been available to the public. However, for next winter a second course is planned, to be known as the Institute Concerts. Artists who will appear at these concerts include Lily Pons, soprano, of the Metropolitan Opera Company; Joseph Szigeti, violinist; Robert Goldsand, pianist; Paul Robeson, Negro baritone, and the Cleveland Orchestra, Nikolai Sokoloff conducting. The faculty concert of the Michigan State College Course will be given by Louis Graveure, tenor; Michael Press, violinist, and Alexander Schuster, Russian cellist. Other attractions will be Hulda Lashanska, soprano; the London String Quartet, Georges Barrere, flutist; Lewis Richards harpsichordist, and the Detroit Symphony Orchestra, Victor Kolar conducting.

### Fritz Reiner Sails

Fritz Reiner sailed for Europe on the S.S. Augustus on April 24, to conduct concerts in Milan and other parts of Europe. On his return, July 26, he will be heard at the Stadium and also at Robin Hood Dell, Philadelphia.

## WAGNER AND LISZT CHOSE THE STEINWAY

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**Sontag-Friedman Joint Recital**

Wesley G. Sontag, violinist, and Edith Friedman, pianist, gave a program of Old Italian Music in Grace Hall, New York, on April 15, embracing compositions of the fifteenth and sixteenth centuries, played in an



WESLEY G. SONTAG,  
Violinist, Composer, Teacher.

intimate atmosphere before twentieth century Italian children. The closing item was the E minor sonata by Veracini (1685-1750), this work showing the two artists at their best.

Because of the interest aroused in chamber music, this program was given as a special appeal to young listeners. It contained airs and dance movements of exquisite beauty. Following the second group, the encore was an adagio by Galuppi, played for the first time, as printed in the transcriptions by Mr. Sontag; warm applause brought him and his capable partner, Miss Friedman, several recalls. He is the author of Folk and Master Melodies for violin and piano, which is becoming well known among violin teachers. Leader of the Mozart String Quartet and instructor at the City and Country Afternoon Music School (Margaret Bradford), Mr. Sontag is gaining a wide reputation. Lorraine E. Beringer is director of Grace Chapel Music School.

### Fontainebleau School Announcement

The Fontainebleau (France) School of Music is busy enrolling students for its eleventh annual summer session. Nearly half of the applications for enrollment are from former students, anxious to repeat the happy experience of a previous summer. Among the concerts to be given at the Fontainebleau School this summer are recitals by Marcel Dupre, Madeline Grey, Maurice Marechal and Hilda Roosevelt, festivals of the compositions of Gabriel Pierre and Widor arranged by the composers themselves and a Saint-Saëns Festival, arranged and participated in by Isidor Philipp, head of the piano department.

**Metropolitan Opera in Westchester**

La Traviata, April 20, and Lucia di Lammermoor, April 25, found big audiences in attendance at the annual performances by the Metropolitan Opera Company in the Westchester County Centre, White Plains. Rosa Ponselle was Violetta and Giacomo Lauri-Volpi the Alfredo in the first-named opera; both won usual honors, the audience also paying special tribute to Lawrence Tibbett as Germont. Others of the cast were

Minnie Egner, Philine Falco, Angelo Bada, Alfredo Gandolfi, Milo Picco and Paolo Ananian, Conductor Serafin wielding the baton. The King and Queen of Siam were interested auditors, also Mesdames Eugene Meyer (chairman of opera), Ogden and Whitelaw Reid, etc.

Lily Pons was the much applauded Lucia, Lauri-Volpi again singing the tenor role of Edgardo. The youthful soprano won outbursts of applause; Volpi held his own as a star, and Minnie Egner, Giuseppe Danise, Ezio Pinza, Angelo Bada and Giordano Patrineri completed the fine cast. Vincenzo Bellezza was the conductor, and the outcome of the two well attended performances is a demand for a regular Westchester County Centre season.

**Chittenden Birthday Dinner**

R. Huntington Woodman presided at the dinner given April 17, at Hotel Windsor, New York, in honor of Kate S. Chittenden, celebrating her seventy-fifth birthday and fifty-seventh year of teaching. The Alumni Association of the American Institute of Applied Music planned this very successful affair, Annabelle Wood being chairman of the committee. Speakers of the evening included Hannah Smith (one of the original members of the Saint Cecilia Club), Dr. Wendell Phillips, Miss Matthews of Hartley House, E. Presson Miller, Mrs. E. M. Foote, Francis Moore and Alfred W. Martin. Some of these made allusions, sentimental and humorous, to Miss Chittenden's outstanding career, as organist of Calvary Baptist Church, 1879-1906; her Synthetic Method, 1892; her thirty-two years' connection with Vassar College, and other pertinent facts. Miss Chittenden then gave some personal reminiscences and said, "I was never happier in my life than this minute."

Chairman Woodman made a presentation speech, announcing the gift of a radio outfit to be selected by Miss Chittenden. The evident devotion of the large assemblage to this sweet and capable woman who has influenced many lives musically, was a feature of the affair.

### Josephine Forsyth Scores in Washington

Josephine Forsyth, soprano and composer, was heard, April 22, in a costume recital at the National Woman's Country Club, Washington, D. C. Miss Forsyth offered songs by Spohr, Weckerlin and Gounod, and



JOSEPHINE FORSYTH

English and Irish folk songs. Miss Forsyth, who on this occasion made her Washington debut, sang with clarity and richness of tone and an abundance of interpretative skill. She possesses a dramatic instinct which imbues her impersonations with vital and convincing reality. Rounds of applause rewarded the singer. Mary Izant-Couch was at the piano, and revealed notable musicianship both in her capacity of accompanist and in solos by Gluck-Friedman, Ravel and others. These artists repeated their program, April 30, at the Woman's City Club, Washington, with equal success.

**Zerffi Artist in Recital**

Mary Louise Coltrane, soprano, will give a song recital at the Three Arts Club, 340 West 85th Street, on Thursday, May 7, at 8:30 P.M. Admission is without charge.



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## Rogers Sessions Work Is Played in Rome

Frank Mannheimer at American Academy—Casella and Gui Conduct at American Embassy—Elisabeth Schumann Delights Roman Audiences—Molinari Returns in Triumph—Rosenkavalier at Royal Opera

ROME.—Unusual interest was aroused by the appearance of the American pianist, Frank Mannheimer, who recently gave a brilliant performance of Roger Sessions' new sonata at the American Academy in Rome. The Sessions work, which will be heard at the International Festival in Oxford in July, was received with great cordiality by a public which included many prominent Roman musicians.

Other musical events of particular interest to American residents included two evening receptions at the Palazzo Rospigliosi by the American Ambassadors, Mrs. John

Work Garrett, at which a small orchestra of players from the Augusteo, under the successive direction of Alfredo Casella and Vittorio Gui, played two programs of representative classical and modern works for chamber orchestra.

Unfortunately, in spite of the eager expectations with which these concerts had been awaited in musical circles, where the interest taken by the Palazzo Rospigliosi in Roman musical life is appreciatively recognized, few musicians, either Italian or American, were privileged to enjoy them. They proved, in fact, occasions of social rather than musical significance.

SCHUMANN BRINGS THE CHARM OF VIENNA TO ROME

Elisabeth Schumann appeared in a memorable program of German Lieder, and later with the Augusteo Orchestra in songs by Mozart, Mahler and Strauss. Schumann's voice evokes all the charm of Vienna, while her art is based on the purest traditions of its musical past.

MOLINARI'S TRIUMPHAL RETURN

Bernardino Molinari was clamorously acclaimed at the Augusteo after his months of absence in America. His first program contained a novelty, the symphonic poem Don Quixote, by Usigli, sometime winner of a Ricordi prize competition and now resident in America. The work was received with scant interest by the public, and with some marks of active hostility.

The program of Claudio Arrau's piano recital, while not venturing from the well-worn paths of the usual concert program, served to demonstrate his excellent abilities, and a musicianship from which much is to be expected.

Gualtiero Volterra, gifted young Florentine pianist, gave a spirited performance of the Schumann concerto with the Augusteo Orchestra. His brilliant technical qualities earned him a warm reception from his audience.

STRAUSS OPERA EFFECTIVELY PRODUCED

Strauss' Rosenkavalier, directed by Gino Marinuzzi with his usual mastery, and produced with every attention to scenic detail, was the latest offering of the Royal Opera.

Cilea's tuneful Adriana Lecouvreur, with Giuseppina Corbelli in the title role, was a recent revival. Corbelli revealed herself as one of the most important artists of the Italian operatic stage, with a voice of rare beauty, admirably used, and great dramatic gifts. She shared with the composer, who was present for the opening performance, a veritable ovation from the public. S. C.

### Music-Drama-Dance Club Concert and Dance

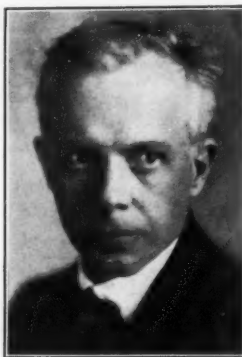
The third spring concert and dance of the Music-Drama-Dance Club, Julia Seargeant Chase Decker, founder-president, at the Hotel McAlpin, April 16, was the most successful of all. The program included arias and songs sung by Ethel Pyne in very winning fashion; piano solos, brilliantly played, by Frederick Cromweed; exhibition dancing by Beverly H. Hosier, Raphaela Buonato and Sonia Ostrand, and distribution of prizes to Mesdames Alice Clark,

Carl J. Anderson and Harry Prutting. Mr. Cromweed and Louis C. Woodruff were capable accompanists, and President Decker looked regal in pink, with brilliant head dress.

The spring luncheon, Hotel Carteret, April 18, found forty members and guests at the tables, President Decker introducing the ten honor guests at the outset. They were Mesdames Ralston, Robinson, O'Connor, Chase, Shaw, Jacobs and Messrs. Decker, Woodruff and Riesberg. Following the luncheon the company adjourned to the president's suite, where an interesting program finished the enjoyable afternoon.

### Bartok Heads Faculty of Austro-American Conservatory

The Austro-American Conservatory of Music and Dancing, which will open, July 6, its third season at Mondsee, Austria, has at the head of its faculty Bela Bartok, noted



BELA BARTOK

Hungarian composer. Since 1907 Bela Bartok has been a professor at the Royal Conservatory of Budapest where he was once a student. His first compositions were written while he was a student at Pressburg, a provincial city of Hungary. He was at that time a pupil of Laszlo Erkl. Later, at the advice of his friend Dohnanyi, Mr. Bartok continued his studies in piano and composition at the Budapest Royal Conservatory under Thomas and Koessler. In 1903 he finished a symphonic poem, Kosuth, which was accepted by Hans Richter for performance at Manchester.

Mr. Bartok's first important composition was the Rhapsody for Piano and Orchestra, which was played with great success throughout Europe. Mr. Bartok, himself, during his American tour of 1927, took part in the presentation of this work by leading orchestras of the United States.

### Philharmonic-Symphony Statistics

The New York Philharmonic-Symphony Society terminated its season on Sunday afternoon, having played 129 concerts in twenty-nine weeks, consisting of various series at Carnegie Hall—Thursday evenings, Friday afternoons, Sunday afternoons and Saturday evenings, as well as concerts at the Metropolitan Opera House and the Brooklyn Academy of Music. Young people's concerts were given Saturday mornings at Carnegie Hall, and the orchestra played in Philadelphia, Baltimore, Washington and Hartford. There were two membership concerts for the benefit of the orchestra pension fund. The conductors for the season were Toscanini, Kleiber, Stokowski, Molinari and Schelling, and there was a long list of soloists.

The composers most frequently represented were Bach, Beethoven, Brahms, Haydn, Mozart, Schubert, Strauss, Sibelius and Wagner, with Wagner apparently in the lead. American works were by Chasins,

Gruenberg, Loeffler, MacDowell and Bloch, if he is to be called an American. During the season the works of fifty-eight composers were heard.

### NBC Artists Service News

Paderewski sails for Europe the last week in May and will spend most of the summer at his Chateau in Morges, Switzerland, returning to America next winter for a three months' tour.

John Charles Thomas, at the end of a season of 87 engagements, sails the end of May for his annual operatic season at La Monnaie, Brussels. He returns in the fall for the season of the Chicago Opera Company and concerts.

Gigli will fill a number of European engagements during the summer. Kochanski is to play in Paris, London and Spain. Lauri-Volpi is to make opera and concert appearances throughout Italy and Germany. Schumann-Heink will renew her teaching classes this spring and will then go to Europe for a vacation.

Josef Lhevinne will hold his ninth master class at the American Conservatory. Gianini's European tour will continue through next fall. She returns to America in January. Levitzki is filling engagements in Australia and New Zealand. Cherkassky is making his second tour of South Africa. He will be heard in the United States next fall for the first time in three years.

Nina Koshetz will sing during the summer in Paris, Jugo-Slavia and Holland, returning to America in October. Renée Chemet is to give recitals in France, Holland, Spain and the British Isles. Rudolph Ganz will conduct his summer master class as the Chicago Musical College before going abroad for a vacation.

The Musical Art Quartet, through arrangement with Ambassador and Mrs. James Garrett, will tour Italy and give recitals in the Italian home of the Garretts. The Gordon String Quartet will give a series of chamber music concerts at its summer home on Music Mountain, Falls Village, Connecticut.

Conchita Supervia, who will come to America next fall, is now singing in opera and concert in Paris. Rosette Anday, who makes her first American tour next season, will sing this summer in various German festivals. Guy Maier will spend the summer preparing a new series of musical travelogues.

Austral and Amadio are to spend the summer in their London home. Werrenrath will spend his vacation at Chazy Lake with frequent trips to New York for his work as vocal counsel of the NBC.

### Fique's Merry Madrid, May 12

Fique's posthumous operetta, Merry Madrid, will be produced at the Brooklyn Academy of Music, May 12, Carl Hein, director, the United Singers of Brooklyn (of which Mr. Fique was conductor for seventeen years) participating. Excellent solo artists with stage experience, a first class chorus and an orchestra will help to make this affair memorable.

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### Austro-American Summer School at Mondsee

The Austro-American summer courses of music and its allied arts, at Mondsee, Austria, which were such a great success last year, will be continued this summer, and on a much bigger and broader basis. The initiative for these courses, it will be remembered, came from American and Austrian music lovers, and the enterprise has the official support both of American and Austrian authorities. The U. S. A. Minister to Austria, Mr. Stockton, as well as the Austrian Ministry of Culture, are the chief supporters of the school. Dr. Leopold Stokowski figures as artistic advisor on the American side, and Dr. Paul Stefan, well-known Viennese critic and writer, officiates in a similar capacity from the Austrian end.

The courses will begin on July 7th and end on August 31st. Mrs. Catherine B. Peoples from Redlands University, California, and Dr. Wilhelm Kienz, the venerable Austrian composer, are the supervisors of the school, with the aid and support of Dr. Paul Stefan and Professor Paul Weingarten, Viennese pianist and pedagogue.

Mondsee, beautifully situated in the center of the Salzkammergut, and very near Salzburg and its tempting summer festival, is an ideal seat for the school. Excellent and moderately-priced hotels and pensions are ready to receive foreign guests. The courses will be held in the English language and, if desired, also in German. The faculty of the school is replete with famous names: Bela Bartok, Arnold Schönberg, Anton von Webern and Dr. Walter Klein will divide among themselves the instruction in theory and composition. Professor Hermann von Schmeidel, from the Hoch Conservatory, Frankfurt, will head the conducting class, Professor Hermann Kaplan from the Klindworth Scharwenka Conservatory, Berlin, the violin class. Singing will be taught by Mme. Tona Hermann and Professor Theo Lierhammer, piano by Professor Paul Weingarten, dance by Rudolf von Laban and Grete Gross, organ by Professor Franz Schütz, and cello by Professor Friedrich Buxbaum. Dr. Lothar Wallerstein, general stage director of the Vienna Opera, will give lectures on modern stage direction. Professor F. X. Müller will lecture on Bruckner's music and life-work and will lead an excursion to the monastery of St. Florian, where Bruckner served as organist and where he was buried. Paul Stefan will give a series of lectures on contemporary Austrian musical life and preparatory talks on the various works to be given at the Salzburg Festival. A number of concerts by prominent artists are also scheduled.

Further details and information may be procured upon request from Mrs. Catherine B. Peoples, Redlands University, California. P. B.

### Brooklyn Morning Choral Concert

The Morning Choral gave its closing concert (twelfth season) at the Brooklyn Academy of Music, April 21, before a very large audience, Herbert Staveley Sammond conducting the chorus of fifty women.

This musical and social affair enjoys large patronage, and invariably presents interesting classic and modern romantic choral numbers. Some of the most effective were sung in German, Brahms' Kommt dir Manchmal and Strauss' Zueignung, in which both tenderness and fine climax were

observed. Weelkes' Four Arms showed this old time Englishman (1600) as a man of humor and sentiment. The Galway Piper was well sung, and Gena Branscombe's The Morning Wind was heartily applauded; incidental solos were sung by Elsie Oswald and Marion Witcover.

Augusta Tollefsen scored great success with her piano solos, On the Mountains (Grieg) having a splendid climax, and Fairy Clock (Bliss) being repeated. In modern pieces she made increased effect, her artistic poise and deliberation in no way interfering with brilliancy and spontaneity; two encores followed.

Elsie Ahrens DuVall sang the aria Depuis le Jour with musical interpretation and a high B of excellent quality, adding a Spring Song as encore. Ada Zeller was a capable accompanist.

### Press Praise for Littau

Littau continues to win more and more friends in Omaha, where, since last fall, he has been conductor of the symphony orchestra, and has been reengaged for the season 1931-32.

The papers are in invariable accord as to his brilliant achievement in their comments on each successive concert, and there are frequent editorial mentions of the orchestra, which is an unusual feature, to say the least of it. How often do our metropolitan dailies give editorial space to musical interests? The Omaha World-Herald had one of these editorials some time ago, beginning as follows: "Joseph Littau and the Omaha Symphony Orchestra have just scored another triumph."

Among the enterprises of the orchestra which are proving most useful are the programs given for children. Regarding one of these the World-Herald says: "Another children's program of extreme interest was given Wednesday morning. . . . The popularity of these concerts seems to bring increasing attendance, the children showing rapt attention and spontaneous enthusiasm." The item terminates by saying that this concert constituted a musical morning of great value in the educational development of Omaha school children.

With regard to a recent symphony concert, the Evening World says "the audience was undoubtedly the largest of this season, and comments that this great audience showed marked approval of Mr. Littau and his orchestra."

The Bee-News says that this program culminated in something of an ovation for conductor and players at the conclusion of the ever-popular Tannhäuser overture, and that in this piece conductor and orchestra outdid themselves in displaying such sweep and abandon as to arouse a high pitch of enthusiasm from the audience.

The German paper, the Tägliche Omaha Tribune, which always gives much space to critical comment on the doings of the orchestra, comments that "Littau has made the symphony orchestra the central point of Omaha's music life." The Bee-News is of the belief that the orchestra has made a splendid bid for popular favor and has met with signal success. "Audiences of increasing size and heightened enthusiasm are unmistakable testimonials to Mr. Littau's splendid talents and ingratiating personality. He has gripped popular interest in the symphonic cause so certainly that the future of the organization would seem more auspicious than ever."

The Evening World-Herald states that Littau inspires his players to visible enthusiasm, and adds that this shows not only the increasing popularity of these concerts but more especially of Conductor Littau and his players.

### Lambda Chapter Sponsors Recital

Lambda Chapter of Sigma Alpha Iota, national music fraternity for women, recently presented Laura Huxtable Porter, pianist and reader in the George W. Broen Hall, Boston. Lambda Chapter is located in the New England Conservatory of Music. Mrs. Porter is the originator of a form of associating literary and musical interpretations, and gives a double recital, entitled In Word and Tone, which includes readings from drama and poetry, each followed by a piano number. At the Lambda Chapter concert she offered The Winter's Tale, Act V, scene 3 (Beethoven); Hark, Hark, The Lark (Schubert-Liszt) and her own arrangement of the Midsummer Night's Dream music by Mendelssohn.

### Optimistic Ossip

Ossip Gabrilowitsch, conductor of the Detroit Orchestra and co-conductor of the Philadelphia Orchestra, is of the opinion that the concert season of 1930-31 did not suffer from the general depression. Concerts have been extremely well attended this year, he says.

"As far as Detroit is concerned," he explained in a recent interview, "I can say that there not only has been no falling off in attendance, but on the contrary the people have flocked to the concerts in greater crowds than before."

"In fact, it would almost seem as if so many people who are deprived of other luxuries have taken to music for consolation. Such a phenomenon indeed is possible. It has often been known to happen during times of national crisis such as wars."

Gabrilowitsch pointed out that at the end of this month and during next month, several important musical festivals are to take place in Cincinnati, Evanston, Ill., and Ann Arbor, Michigan. According to advance information, he said, capacity audiences are already assured.

"Which only goes to prove," Gabrilowitsch concluded, "that when people want to hear something badly enough they always will find the money for it."

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Nina Koshetz, distinguished Russian soprano, will be under the management of the N. B. C. Artists Bureau next season, having amicably terminated her former arrangement with Richard Copley.

Mme. Koshetz recently made a trip to Florida, where she appeared as soloist with

concerts of late with leading composers at the piano. When she was twenty years old she gave a concert with Serge Tancieff, distinguished Russian composer. Tancieff used to play his compositions and those of Tchaikovsky to Nina Koshetz, and for two years she appeared with Rachmaninoff in the prin-

always been interested in the music of all countries, especially the folk lore, and is equally skilled in her interpretation of German Lieder, having worked with many distinguished Germans. Next year she will give songs of Schubert in her recitals.

Mme. Koshetz contends that just as a pianist can play every type of music, why shouldn't a singer, especially one who converses fluently in six languages and sings in eight, as she does.

In addition to being a singer and fine pianist, Mme. Koshetz is also a poet and composer. Two of her songs, Bells of Home

applied to the summing up of Nina Koshetz's qualifications.

New York was equally enthusiastic. Olin Downes, in the Times, wrote: "There were constant musicianship, authority and diction." Samuel Chotzinoff, in the World, said in part: "Beautiful voice, in all its registers like a Stradivarius, full with perpetual passion and so direct in its appeal. . . . International favorite—evoked cheers from the audience—thrilling as always." Deems Taylor: "Personality like Jeritza or Chaliapin."

Other cities throughout the world have paid her similar tribute. As a woman Mme.



with Nicolas Medtner, one of the many composers who have appeared in recital with her.

**Nina Koshetz and Three Distinguished Russian Composers Who Have Appeared With Her**



with Alexander Glazounoff, with whom the singer appeared at his American debut at the Metropolitan Opera House in December of 1930.



with Alexander Gretchaninoff, who came to America a year ago with the soprano.

the Miami Symphony Orchestra, under Arnold Volpe. She also went to Dallas, Tex., for an appearance with the symphony orchestra. Before sailing for Europe on the Paris on April 30, she went to Washington to take part in the Library of Congress Festival, programming some songs in German, French, Spanish and Russian. She featured seven de Falla songs, with guitar accompaniment played by Llobet, the eminent Spanish artist who, for this purpose, has been invited to come to America.

Mme. Koshetz has had a most successful season, having filled many important engagements. Among them were four historical recitals at Town Hall. On November 2 she appeared, with Dr. Walter Damrosch at the piano, singing classical songs by Glinka and Dargomijsky, and others, with Boris Kogan supplying the accompaniments, by Borodine, Balakireff, Rimsky-Korsakoff and Cui.

The second of the series, with Samuel Chotzinoff at the piano, on November 9, featured Moussorgsky and Tchaikovsky. The third, in which she had the assistance of her sister, Marie Koshetz, contralto of the Philadelphia Grand Opera Company, Samuel Chotzinoff at the piano, on November 16, introduced works by Rubinstein, Tancieff, Arensky, Wassilenko, Glazounoff, Scriabine, Medtner (Serenade, dedicated to Mme. Koshetz) and Rachmaninoff (songs also dedicated to the soprano).

The fourth, on January 4, brought the assistance of Leon Theremin and Boris Kogan, and the composers represented were: Gliere, Tcherenpne, Shvedoff, Pohl, Corona, Gniesine, Miasskovsky, Dukelsky, Alexandroff, Slonimsky, Krein, Schillinger, Scherbatcheff; two of her own, The Bells of Home and Miniature; some Jewish songs by Achron, Saminsky, Levenson, Weinberg, Millner, Krein, and songs based on Russian folk music by Prokofieff, Lourie and Stravinsky, thirty-five songs in all, sung within two hours and a half.

Mme. Koshetz has appeared in numerous

principal cities of Russia, singing his songs with the master at the piano.

Mme. Koshetz later toured with Medtner and Prokofieff, and has given recitals with Tcherenpne, Glazounoff and Gretchaninoff, who came to this country with her over a year ago.

Mme. Koshetz has also appeared with the Spanish composer, Joaquin Nin. More than fifty songs have been dedicated to her, and this year in her historical recitals alone she has sung one hundred and twenty songs. An idea of her versatility may be gained from the statement that when she sang a recital of folk songs for the New School of Social Research she did Scotch, old Spanish, Greek, French Canadian, Irish, old English, modern Spanish, Russian, Hebrew, Jewish, Ukrainian and Sicilian songs.

Not long ago she sang a concert in Paris at which she did only songs dedicated to her. Among the composers were six Russian, one Spanish, one Mexican, one Polish, two American and three French. Six of the composers were in Paris and accompanied her.

Mme. Koshetz next season will feature Spanish and French songs. She has made four successful tours of Spain, where her recitals were well attended and where many re-engagements were had, and two tours in South America, Mexico and Cuba. She has

(both words and music) and her transcription of an Arensky waltz to her own poem, are published by Schirmer. The English translations are by Carl Engel.

Everywhere Mme. Koshetz has sung the praise of the critics has been showered upon her. In fact, they quite outdid themselves. For instance, Carl Brown in the Los Angeles World declared that she was "Russian by nationality, but of the world at large temperamentally." Saturday Night, of the same city, commented: "Whatever the language in which it is expressed, the art of Nina Koshetz becomes universal. Superlative might be

Koshetz possesses a most charming and sympathetic personality. To meet her is to admire her, a fact that is at once felt in her singing. J. V.

### Eddy for Philadelphia Grand Opera Company

The Philadelphia Grand Opera Company announces the addition of Nelson Eddy to their list of artists. Mr. Eddy, who is one of the most popular of America's baritones, will be heard with this company in a number of leading roles during 1931-1932.



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Tenor

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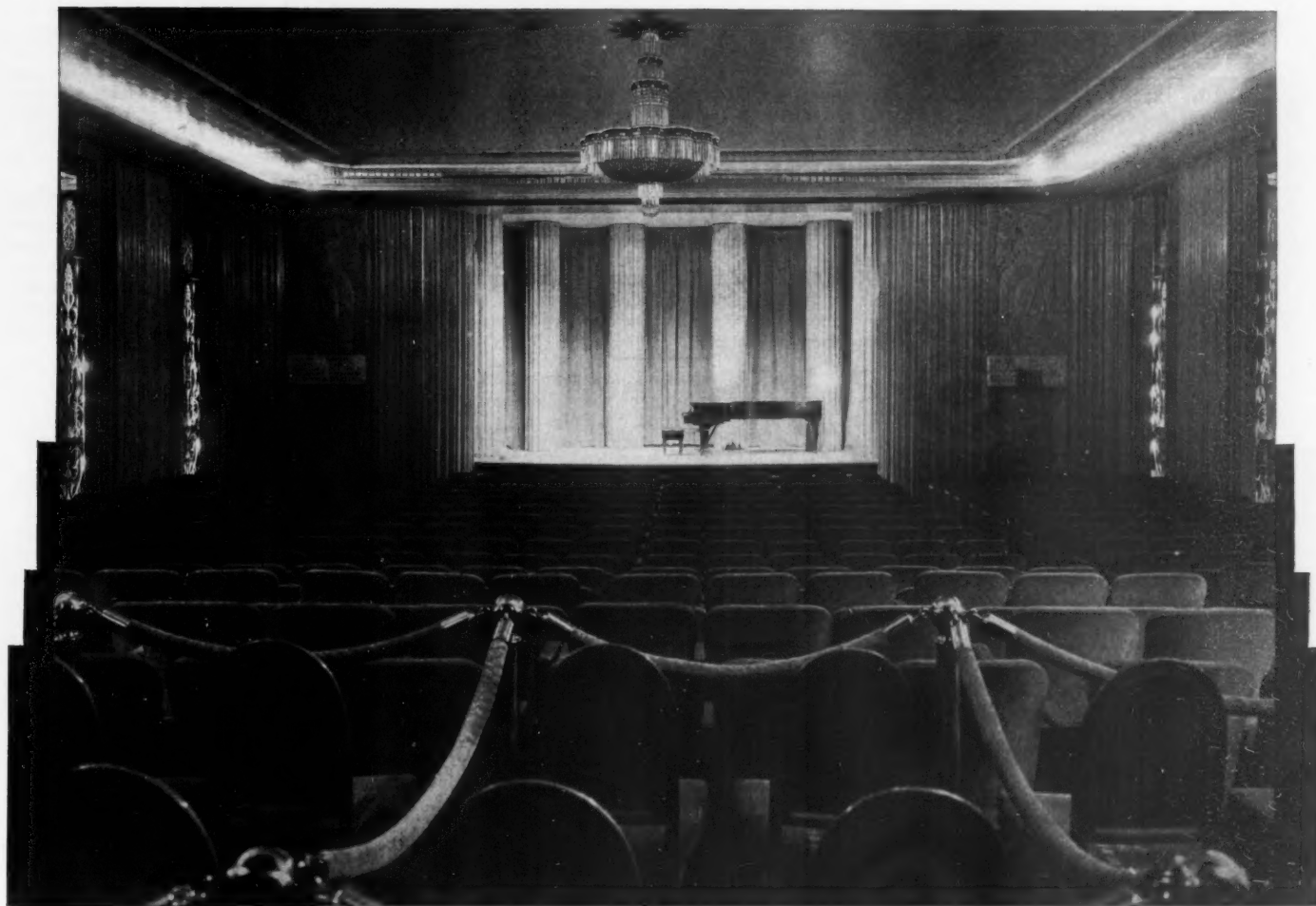
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With prices attractively revised, the books are now open for the season of 1931-32. For all information, Concert Dept., Barbizon-Plaza, Room 308. Catharine A. Bamman, Mgr.

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# MUSICAL COURIER

Weekly Review of the World's Music

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NEW YORK MAY 2, 1931 No. 2664

Not every prima donna is judged by her scandals.

The wages of musical sin are dealt out by the critics.

The millennium will be a flat failure if the ukulele survives until that time.

In the empire of Tone no one can become a king except through Talent.

Musicians, as a rule, have a wonderful memory for everything but debts.

The proper way to make some children musical is to begin with their parents.

The problem of concert managers is to get music lovers away from their homes, what with radio and crossword puzzles.

A performer or composer might observe every musical rule and canon and yet have nothing interesting to offer the public.

Once in a while you find an oldish person who does not tell you how much better the opera singers of years ago were than the present ones.

President Farrell, of the United States Steel Corporation, declares that, "All the world is leaning on America." Even the musical world.

The severest critics of artists are amateurs who cannot play, cannot sing, cannot count, know no harmony, and, in many instances, get in "for nothing."

Soon the summer will be made glorious with the cabled stories of the frenzied triumphs abroad of artists who already have appeared in America, and of those that would like to.

Statistics show that there was a considerable increase in crime during 1930 in the large American cities. Somebody will arise now at almost any moment and blame it on the prevalence of jazz and the radio.

Dear, dear, one hopes that Mayor Walker had only critics of politics in mind, when he declared in his public defense to Governor Roosevelt: "Critics will be critics, and criticism is a racket with some persons; or, placed on a higher plane, a business."

## Alvin L. Schmoeger

The MUSICAL COURIER mourns the loss of Alvin L. Schmoeger, secretary, treasurer and general manager, who, at the age of forty-six, departed this life on April 24.

Mr. Schmoeger, friend of all who worked under him, friend of everybody connected with the musical profession, firm and wise executive, will never be forgotten by the staff of the paper which he served so faithfully and ably for thirty-one years.

Joining the forces of the MUSICAL COURIER at the age of fifteen in the capacity of an errand boy, the youth soon demonstrated the possession of mental faculties, traits of character and seriousness of purpose that rapidly led to promotion after promotion, so that at the early age at which his life terminated he found himself in a position of greatest responsibility on the MUSICAL COURIER.

He was the typical "self-made" American, brimful of energy, business intelligence and executive ability, and the effect of his work on behalf of this paper will inure to its lasting benefit.

From the staff of the MUSICAL COURIER goes a heartfelt message of sympathy to Mrs. Schmoeger and other members of the family.

Requiescat in Pace.

Now that television will soon be generally available in the homes, the broadcasting studios should run annex beauty parlors for the majority of the performers on the air.

The "Drys" in our land will turn pious eyes upward and shiver with horror when they learn that Alban Berg, of Wozzek fame, has composed a "Wine Aria." Whether it will intoxicate or only interest remains to be observed.

Dryden said of Shakespeare: "He was the man who of all modern and perhaps ancient poets had the largest and most comprehensive soul." Change the word "poets" into "composers" and you have an excellent estimate of Beethoven.

France has forty-five national conservatories of music, and only heaven knows how many speakeasies and jazz orchestras we have in the United States. Apropos, the French Government has just increased five-fold the annual subsidies granted to its conservatories. The famous one in Paris receives almost a million francs per year.

At one of Josef Hofmann's New York recitals this season the pianist gave a number of encores by his quondam teacher, Moszkowski. They were Etin-celles, Caprice Espagnole and La Guitarre, all brilliant and charming examples of Moszkowski's delightful muse. The next day one of New York's most profound critics characterized them as "banale." Que voulez vous donc, in these days of Stravinsky, Hindemith, Honegger, et al.?

Albert Coates, returning to London from Moscow, reports that fashionably dressed men and women occupy the front rows of the Moscow Opera, at \$6 per seat. There are crowded performances, says Mr. Coates, every night, and two on Sunday, during nine months of the year. He also gave the news of the almost complete abandonment in Russia of the so-called "conductorless orchestras." As a matter of course, there never was any such thing, as the training before the public concerts always had been done by skilled conductors.

Aside from some questionable revivals of milk-dewed works like Lakme, La Sonnambula, and Verdi's Simon Boccanegra, the Metropolitan Opera offers some unusually interesting additions to its repertoire next season, chief among them being Weinberger's Schwanda der Dudelsackpfeiffer, Montemezzi's La Notte di Zoraima, Von Suppe's Donna Juanita, and the resuscitation of L'Oracolo, and Petrouchka, the last named being especially welcome to the many lovers of that work, which with most of them is the favorite opus from the pen of Stravinsky.

## A Radio Premiere

The first performance anywhere of an important work by the American composer, Robert Braine, which was given by Damrosch and his orchestra on the General Electric Hour on Saturday evening, was undoubtedly something of an event. Works, in America at least, of symphonic calibre and value rarely have their first performance over the air, however frequently they may be thus heard after they

become known. The work is of full symphonic length and of genuine musical importance, and, being given under such noteworthy auspices, with America's dean of conductors at the head of the orchestra, it should apparently have had every chance of worthy and impressive presentation.

Unfortunately, air conditions have to be taken into consideration. Two critical members of the editorial staff of the MUSICAL COURIER attempted to "listen in," and neither of them had much success. One was in New York City, the other in Connecticut in the neighborhood of Bridgeport, and in both cases there was such constant interference that the effectiveness of the music was, to some extent, lost. This is perhaps the reason why musical critics so rarely make any effort to "cover" radio concerts as they do concerts in public auditoriums. However, conditions will gradually improve. If the government will only do its duty in the matter, these super-power stations, some of them quite unnecessary, will be forced to dispense with the "super." When that times comes we may hope to get such splendid offerings as that of the Damrosch orchestra playing the new Braine work in their entirety and without interference.

## Reiner Bids Cincinnati Adieu

On April 18 Fritz Reiner terminated nine years of conductorship with the Cincinnati Symphony Orchestra. His leaving was a signal for demonstrations of appreciation of his work, taking form in the packed houses which greeted him at the last concerts, the gifts offered him, and the many newspaper articles commenting on his splendid work.

The orchestra presented him with a set of diamond studs and cuff links and a memorial book; his friends gave him a silver service, and at the final concert he was proffered a laurel wreath among the many other floral offerings.

Perhaps Cincinnati's feelings toward Mr. Reiner are best expressed in George Leighton's editorial in the Cincinnati Enquirer. In it the writer reviews what the conductor achieved during his activity in the Queen City. He makes note of the tremendous progress which the symphony organization made since Mr. Reiner took it over.

"It has been his fine strength of purpose and unwavering devotion to ideals and artistic purpose that have gained for him unqualified admiration and respect from friends and nonindorsers alike," he said. "What has come to make him one of the outstanding conductors of the world—and there are few in this class—is the development already mentioned and which now makes it possible to grant him pre-eminence as an interpreter of the great classics. . . .

"He has developed the Cincinnati Orchestra to a point where it merits the wholehearted pride and appreciation of every Cincinnati. He passes it on to his successor as one of the finest ensembles of the world and leaves with the assurance of respect from every one of the men who have played under him and for him."

## Royalty at Westchester Opera

Their Majesties, the King and Queen of Siam, attended the performance of Lucia, given by the Metropolitan Opera Company at the Westchester County Center (White Plains, N. Y.) last Saturday, before an audience of almost 4,000 persons. Lily Pons sang the title role, and Giacomo Lauri-Volpi was the Edgardo. The royal pair applauded enthusiastically with the rest of the hearers, and later visited the two singers behind the scenes, congratulating them in fluent French. The King said later of Lily Pons, "She is a great singer and a lovely lady." Miss Pons said of the king, "He is a charming gentleman," and of the queen, "she is ravishing." Altogether the event was interesting, brilliant and successful, and the fashionables and hoi polloi of Westchester County had the most glamorous few hours in local history.

## Absolute Music

Speaking of absolute music and program music, Irving Weil in the New York Journal says: "Absolute music in these days must be enormously important as music in order to provoke any arresting concern in it. And it is naturally, therefore, much harder to write than any other sort. Any glib and facile youngster can—and quite too often does—devise an eccentric 'program' to fit some equally eccentric instrumentation and grinding polytonal harmony to it. It is an engaging sincerity and courage that sticks to the traditions of absolute music." The above comment was made concerning Edward Burlingame Hill's second symphony, played in New York by the Boston Symphony Orchestra.



# VARIATIONS

By the Editor-in-Chief

I am glad to be able to publish the following letter from a highly esteemed co-worker:

Sèvres, France, April 11, 1931.

Dear Variations:

I hope this rhapsody will bring a little sunshine into your drab existence. Herewith:

I heard the Seventh symphony again to-day and found it more stupendous than ever, though I thought I knew it nearly fifty years ago. Does old Beethoven still hold his own on your side of the Atlantic? Has he begun to pale before the bright lights of Broadway?

I am glad that I begin to see the greatness of Beethoven. As I get near the journey's end I look back on the hills and mountains which once seemed high, and find that they have dwindled on the far horizon. The sand dunes are blown and washed away. But the vast Himalaya of Beethoven overtops them all and remains for ever inaccessible.

Where did he develop that Shakespearean ease? To him all tasks are equal, whether he fashions a butterfly or fells an ox. And the rumbles on the highlands of Beethoven never suggest the stage thunder which clatters now and then in Wagner. Give Mozart credit for intuitively feeling that Beethoven was the coming man: "He will make a stir in the world." Who will be the next great stirrer? I see no signs of him. But then, alas! I am no Mozart to pick out young Beethovens.

Yours sincerely,

CLARENCE LUCAS.

Clarence need not worry. The bright lights of Broadway are not dimming the effulgence of Beethoven, for Broadway never knew Beethoven. Had they ever met, Broadway would have stolen Beethoven's best melodies to make a jazz holiday.

There are many of us here who feel mightily about Beethoven, even though our admiration finds no such beautiful expression as that of the word gifted Clarence.

Another champion of a B composer arises with a sincere but not particularly eloquent or convincing defense, as exemplified in this communication:

Plainfield, N. J., April 22, 1930.

Dear Variations:

In the assumption that many readers of the MUSICAL COURIER do not share the views about Bruckner as expressed in a letter published in your recent issue, I think that another view on that question, might be interesting and instructive.

In the first place, I do not believe a single radio hearing over the radio, suffices to formulate an opinion on Bruckner.

Even in Germany we are learning only today, and gradually, the mighty and inspired importance of this most modest of all composers.

At the same time, no one denies that Bruckner, whom no one exceeded in admiration for Wagner, was strongly under the influence of that composer. At the same time, Bruckner borrowed only from the craftsmanship of Wagner, in order to build successfully on original ideas.

Time will prove whether the Bruckner adorners are right to mention him in the same breath with Bach and Beethoven.

A little anecdote: Bruckner was introduced to a Vienna publisher, who mentioned the difficulty of understanding the music of the former. The composer answered: "That does not matter. The asses did not understand Beethoven, either, in the beginning."

That publisher has not issued the Bruckner symphonies to this day.

With respectful greetings,

KARL ASCHAFFENBURG.

Abram Chasins keeps an album record of all public performances of his compositions. He asks Variations to say that he would deeply appreciate the favor of receiving any programs listing an opus from his pen. The Chasins address is 309 West Eighty-sixth Street, New York City.

Chasins, by the way, characterized Toscanini as "the greatest living authority on orchestration," and quoted a remark which he overheard from Richard Strauss: "I would give ten years of my life to have Toscanini revise the orchestration of all my scores."

"What would happen?" asks M. E. B., "if the United States carried its protective policy into music and placed a high tariff on Bach, Mozart, Haydn, Schubert, Schumann, Brahms, Wagner, Liszt, Verdi, Puccini and Tschaikowsky?" What, are Pagliacci and Cavalleria Rusticana to be admitted free?

Sixty or seventy years is not a long time for Europe to take, to pay off its debt to America. See how long some of the foreign countries waited before they began to pay off the debt to their own great composers.

Epitaph: Here lies the press-agent, as usual.

John Galsworthy, the author, declares interestingly: "In these days our personalities are controlled

by our glands. If we have too much pituitary we are artists; too much thyroid, moralists—or vice versa."

Karl K. Kitchen, of The Sun, suggests that after certain tenor feats at the Metropolitan, the claque should shout, "Bravo, bravo, bravado, bravado."

The latest advice to critics comes via Berlin: "Critics should not sit before a work and say, 'Do I like it?' but 'What is it?'" That is precisely what the critics frequently are compelled to do these days.

Chicago, March 18, 1931.

Esteemed Variations:

I wonder if any of your kind readers would be so good as to help me answer the following questions which have bothered me for some time—yes, they were put to me by a bright music pupil:—

Is forte the best time in a man's life?

Is the Rustle of Spring annoying to you?

Is your Clavichord well-tempered?

If you tuna fish will it affect the scales?

When can you call taking a bow, stealing?

Do you place a period or a comma after a paraphrase?

How often do you oil the accelerando on your motor car? Explain A minor; why has he not the same rights as A major?

How many flats are there in La Salle Street?

Do you ever accent all the beets in a measure?

Perplexedly yours,

T. G. BONEONI.

When a modernistic musician wishes to put on a disguise, he merely whistles a tune by Wagner, Brahms, Strauss, Liszt, Puccini, or some such painfully old-fashioned composer.

"A small island near the Philippines is called Fuga," reports J. P. F., "and no doubt its inhabitants are Well-Tempered."

How to startle a piano recital audience almost beyond belief? Play a Strauss waltz as it was written by the composer.

As far as can be seen at this time with the naked eye, Bach, Haydn, Beethoven, Gluck, Mozart, Schubert, Schumann, Weber, Brahms, Wagner, Liszt, Chopin, Verdi, and Puccini, remained the musical champions of 1930-31, and are likely to stay such during 1931-32.

Was it Anatole France who first said that criticism is the adventures of the critic's soul among the masterpieces? In New York it is even a peradventure, what with the dashing taxicabs, the traffic dangers, and the overcrowding of the subways.

Count that day lost in dark oblivion's murk

Which does not bring some new Prokofieff work.

One day, according to a Bayreuth paper, someone told a story of Mendelssohn's love of sweets. "I eat only meat," said Wagner, "and I think you can see that from my music." What does Schönberg eat?

"How do you account for the fact," asked the doctor, "as shown by actual investigation, that ninety out of every hundred pianists play better with their right hands than with their left?" "That's easily accounted for," said the professor; "the other ten play better with their left hands."

It was recalled the other day that when the late Heinrich Conried, one-time manager of the Metro-



THE CRITICAL LANDLADY

"How much is a room per week?"

"Aren't you Signor Raucoso, the celebrated baritone?"

"Yes."

"Well, if you sing in the room, it is twelve dollars; and if you don't, it is seven dollars."

politan Opera, was advised to present Samson and Delilah, he replied: "In my opinion, the only double bill the public likes is Pagliacci and Cavalleria Rusticana."

Adelaide, Australia, March 14, 1931.

Dear Variations:

My son Leo as a little fellow of three years used to deliberately invent play on words, such as when standing in a bed of Larkspurs for me to snapshot him, said (of course I know a child with such tendencies should have been smothered at birth):

"Look at pussy." (Pussy was rubbing himself around Leo's ankles.)

I said—"Yes."

Leo—"Listen to him purring."

I said—"Yes."

Leo—"Pussy is not the only one who purrs."

Busy with the camera I said—"Oh, how is that?"

Leo—"Larkspur!"

I only mention that one to lead up to this:

I was swatting at the Godowsky sonata, and Leo, drowsing on a big couch down the other end of the music room, called out in his husky voice, pointing to a black bust, "Dadda, who is this on the bookcase down here?"

I replied, "Dante."

About ten minutes later, Leo's cracked voice again, "Dadda!"

"Yes."

Leo—"What piece of music is it standing on this piano?"

I looked across at the other piano and said, "Oh, that is the Schumann Andante for two pianos."

About ten minutes later Leo drowsily says, "Dadda! Did Schumann and Dante play the piano together?"

My little girl Mary's humor takes quite a different turn. With much vigor and gesticulation, she said to a girl visitor: "If you smell gas in the kitchen, do not ever strike a match or you will get blown to Hell."

Cordially,

PAUL HOWARD.

In the Memphis, Tenn., Appeal, one of its editors, Ridley Wills, writes a radiant column called On Second Thoughts. Recently Mr. Wills discussed some of the works presented in his town by the traveling Chicago Opera. Here are his remarks, in part:

The story of "Lohengrin" is a wonderful story. It's all about a fellow who, when the townspeople found out who he was, was asked to leave town. . . .

"I. Pagliacci" is one of the shows tonight. I never have been able to find out what the man's first name is. The initial is "I," but I don't know whether his name is Isidore, Iago, Irving or what. They ought to give his name in full on the programs. He is a clown and, like all clowns, carries a breaking heart behind his painted face. . . .

Tighto Skypa is to sing in "Mignon." His best number is the Filet song. . . .

Go to the opera. It will educate you, make you cultured, uplift you and help you to get your salary raised. There was once a young man who applauded at the wrong time. The boss saw him when he did it and laughed at him. Others tittered. But this young man went to a few operas and learned when to applaud and when not to. He finally led the applause at the right time with the consequence that now he is general sales manager of the firm and is married to the sweetest girl in the world, the boss' daughter.

Bela Bartok is considered a sort of social outcast among the musical modernists, for every once in a while he writes a melody.

Tell me what you do not like in music and I'll tell you who you are.

Apropos, it is impossible for a musical modernist and a musical "reactionary" to argue, as it is necessary for one to talk, and one to listen.

Man, if boiled down, is declared to be worth but 98 cents chemically. And, if a ukulele player, only 6 cents.

In their day, Chopin, Liszt, Brahms, and Wagner wrote modernistic music, but they didn't on that account sneer at Bach, Haydn, Mozart, and Beethoven.

Overheard by J. L. in front of Steinway Hall last week: "Mama, why does that man carry a little house around in the street?" "That's not a house, dear; that's a double bass." "How can it be double, when he's got only one?" "Hush, darling, don't ask so many questions, and wipe your little nose."

Hints of Summer: The Ah, fors e lui aria, for soprano, and the Chopin B flat minor scherzo, for piano, coming through the open studio windows near the MUSICAL COURIER offices in Steinway Hall.

Speaking of studying, when the rest of us young American piano hounds in Berlin were wrestling in the good old days with Bach fugues and Chopin studies, George B. spent much of his time practising Nevin's Narcissus and the Poet and Peasant Overture. Now George is a successful insurance magnate in New York. The moral is obvious.

LEONARD LIEBLING.

## Witherspoon, Philosopher

On another page of this issue will be found an article by Herbert Witherspoon. Coming from anyone it would be a good article; coming from so eminent and successful a musician as Witherspoon its importance cannot be exaggerated.

Mr. Witherspoon deals in a practical way with the entire problem of the material side of music as that problem faces us today, and he predicts that this problem will not only be solved, but that the future will be, in music as in all other things, greater than the past. He says: "Calamity howlers get nowhere, but they make a lot of mischief," and he points out the disastrous results which follow pessimism.

History, within his memory, says Mr. Witherspoon, has several times repeated itself. In 1891, when he began to study, the same tale was being told as is being told today: the impossibility of making a success of music, the handicap of Americans, and so on. He shows how, time and again, the adoption of mechanical devices has been opposed, and their invention and manufacture has been believed by many to be the beginning of the end of civilization.

Radio, says Mr. Witherspoon, is not an enemy to art, or to the concert field or opera, but a friend. Radio is educating audiences, and musicians should cooperate with it. Musicians, he says, must keep up with the times and must work together with mechanical inventions which give more music and better music to the world at large.

As for the calamity howlers' prediction that opera is coming to an end, he scoffs at the idea and says that there will be more opera and better opera in the future. Opportunity, he says, is at hand for those who are really capable.

Speaking of education and the increasing culture of musicians, Mr. Witherspoon says that there is danger that too much academic work may overcrowd the student. He writes:

"If the academic educators demand that the student of music must be educated in academic subjects in order to get a degree in music, I wonder what would happen if the academic student were compelled to study music at least to the point of appreciation, in order to get an academic degree? I am afraid we would hear expressions of violent rage. But, two feet demand two shoes!"

Finally, Mr. Witherspoon says that it is better to be a big frog in a little puddle than to drown in an ocean. In other words, some musicians should stay in their own communities, and should do what lies in their power to further musical activities in the towns where they live. A good many musicians, he says, have shown themselves supremely selfish and short-sighted in this manner.

Mr. Witherspoon terminates his article by stating that there should be a call to arms. Musicians should get together and work in cooperation, should discuss their problems with each other, improve methods of teaching, keep up with the times, utilize new machines, new ideas and meet new conditions with a united front.

It is to be hoped that musicians will be influenced by Mr. Witherspoon's lucid exposition of the facts.

## What Foolish Thoughts!

At a joint meeting (April 22) of the National Association of Organists, the Hymn Society and the Presbytery of New York, opinions were expressed by several speakers (some of them loud) which, if carried into effect, would be to the particular disadvantage of church singers. Carl F. Mueller, organist and director of a Montclair (N. J.) church, advocated volunteer choruses as better adapted to group worship. He was of the opinion that they would give the congregation an opportunity to participate in the singing, allow "musical effects" (sic) and induce "a more comprehensive musical program." His last premise was to the effect that it would be more economical than a paid choir—with which truistic statement the MUSICAL COURIER unhesitatingly agrees. But how about "musical effects" and "a more comprehensive musical program?" A musician (and some organists in suburban and provincial churches are musicians) who prefers the "singing" of a large body of untaught lay people to that of a group of selected professionals is, to say the least, original in his ideas. The Rev. Dr. Harry Emerson Fosdick, of Riverside Church, complained of music of the "showy, ostentatious, concert-type," which is "not conducive to worship and does not quiet the soul." That was getting back at the organists, for they are responsible for the choice of the music used in the services. If the raucous, halting, unrhythmic "singing" of several hundred church goers is

more conducive to worship and quieting to the soul than the polished and intelligent singing of serious professional artists then the MUSICAL COURIER agrees with these church savants. And just why an organist should wish to put perfectly nice, amiable and able church singers among the ranks of the unemployed is also a question that leaves much open for conjecture. As for us, here's to the good church singers, who have given us so much pleasure and edification these many years.

## Tuning in With Europe

### Why Muck Left Bayreuth

Dr. Karl Muck's retirement from Bayreuth has come as a real shock to those old Wagnerians who still remember the Golden Age before the war. With him disappears the last link with Wagner himself, and that great epoch in which the new method and the new ethic of the Music Drama was promulgated and developed. The last remnants of that period have disappeared with lightning swiftness—the deaths of Cosima, of Siegfried Wagner, and finally the resignation of Muck, coinciding with the elevation of Toscanini, a non-German—came within a year. There is, no doubt, some connection, occult or otherwise, between these events, and painful stories have gone the rounds. But no hint of all this is contained in the letter that Dr. Muck wrote to Frau Winifred Wagner, resigning the most highly-prized office of his career. And with the avowed purpose of dispelling all the disagreeable rumors he has sent a copy of his letter to the papers. Here it is, translated as nearly as possible:

### The Letter

My dear Frau Winifred,

After mature consideration I have reached the definite and unalterable decision to regard my activity in Bayreuth as finished. In 1908 I gave my word to Frau Cosima Wagner, to help Siegfried in the Bayreuth work, so long as it were possible; that promise I have kept as far as my strength allowed. I have kept my word, not only because I had pledged it to Frau Cosima, but because I felt myself to be tied with Siegfried in loyal friendship.

Because of our years of work together, Siegfried and "Bayreuth work" had become a single conception—a conception which despite all the changes of time and place stood before my eyes as something firm, immovable, to which artistic conscience and highest duty always called me back.

A cruel fate has now torn Siegfried from his work. Bayreuth has lost its leader. The work must be reconstructed anew; new forces must be called in; young shoulders are wanted upon which this enormous load and responsibility can be laid. And into this new mechanism I no longer fit—I, whose artistic views and convictions, insofar as Bayreuth is concerned, have their root in the last century.

I am convinced that you (Muck used the familiar "Du") understand me and respect my motive. It goes without saying that I shall always be at your disposal, if perhaps in future you may want advice from me.

In loyal friendship,  
Your old,

KARL MUCK.

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### A Heroic Resignation

Here is "resignation" indeed, the noble resignation of the disciple and the fighter in a cause. Could anything be more tender in its truthfulness, more generous to those that inherit his mission? This letter will be historic: its significance will grow with passing time.

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### The Program-Less Concert

In London recently a concert of contemporary music was played, in which the program was withheld till after the performance. The idea was, of course, not to puzzle the public, but to enable it to judge without prejudice. The experiment had one fatal flaw: all the compositions were by English composers, and the audience, to be on the safe side, had to "like" everything. The result would have been just as valuable if the titles had been announced and the pieces withheld.

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### A School for Chauvinists

But the plan would be excellent if the program were international without a hint as to the nations represented. It would be an excellent experience for that disgruntled group of "native" composers which exists in every country and which firmly believes that critics and public are in a conspiracy to applaud only foreign works.

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### —And Snobs

Applied to general programs, the plan would also be an excellent method for people who know what they ought to like to find out what they like. They might be surprised at the goodness of their taste.

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### Vienna Kills the Claque

Vienna has decided to kill the opera claque. The singers themselves have risen in their indignation

and demanded that the claqueur clack no more. True, the fateful meeting was presided over by Director Krauss; and the Herr Director threatened "Draconic measures," if necessary. In other words a "no-curtain" ukase may be sent out, as has already been done in the opera's dramatic sister house. . . . Can it be that times are too hard, or is it that too rampant clagues and counter clagues defeat their own ends? At any rate Vienna sets an example to the world.

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### Tenors and War

A tenor of the Vienna Opera, Pataky, has constructed a "balloon-like torpedo" which is to be a most effective weapon in future gas wars. If he doesn't look out, war departments will begin to take even tenors seriously. C. S.

## Bauer's Summer Classes

There must be many students of music, and among them no small number of teachers, who cannot find time during the winter season to make extended sojourns in places where the studios of the most prominent pedagogues are located, who will hear with delight that, among the various important summer activities this year, Harold Bauer is to remain in New York for the months of June and July and will hold piano classes.

The privilege of study with so successful a virtuoso is not to be underrated, and especially is it important to come under the influence of a man who, like Bauer, has proved himself so versatile a musician, so well informed about all of the details of his art, so active in promotion of what he considers most valuable to the music of his adopted country. A virtuoso who is a past master in the performance of chamber music, who is an organizer of concerts in which he takes part along with many of the most prominent of the world's musicians, a modernist, an investigator of present day school and class methods, Bauer stands almost alone among master musicians. His influence has been widely felt, and these summer lessons will give opportunity for many to come under his sway and to absorb some of his principles and ideals.

## A Notable Legal Achievement

It is probable that the music teachers of New York City scarcely realize the importance of the victory which was won for them by the Committee on the Defense of Teachers and Other Professional People Against the Interpretation of the New York City Zoning Law, and David M. Neuberger, the attorney who argued the case and won the decision in the Court of Appeals.

The case was that of an individual, of course. Such things always are. But the final result applies to all teachers in New York City who have studios in the so-called restricted areas. Mr. Neuberger wrote a masterly opinion, making a series of logical points which evidently convinced the Court of Appeals of the validity of the claim.

Had the attorney selected by the Defense Committee been less efficient, music teaching in New York would now be at a crisis scarcely imaginable. Almost any teacher might have been arrested for teaching in restricted zones had it been ruled by the Court of Appeals that music teaching or music studios had no place in the residence districts of New York City.

## Music and the Machine

William J. Henderson, dean of New York music critics, writes learnedly in The Sun of a certain Saturday evening not long ago concerning music and the machine and other things. The other things are headed "The Artist Makes a Pattern."

"When composers," says Mr. Henderson, "cease to trouble their souls with the imitative or delineative possibilities of music, the whole of this problem will be solved." (Those who wish to know what "this" problem is may read The Sun of March 14.) Mr. Henderson continues: "Music is, and should continue to be, an independent art. The business of that art is not to portray character, copy physical movements, expose secret emotions of the heart or excite a populace to deeds of valor. It may incidentally accomplish any of these, but its organic function is to express itself in its own terms."

Mr. Henderson has said many wise things in his informative columns during his long incumbency as critic of the New York Sun. He has never, however, said anything wiser than just this, and if only he could also persuade composers to take heed of it, a genuine forward step in musical progress would be taken.



# THIS, THAT, AND THE OTHER THING

## WHAT DO YOU WISH TO KNOW?

(This department has been established because of the many requests for information received over the telephone. Readers therefore are requested not to phone but to send their inquiries by mail. Letters of general interest will be answered in this column; others will be answered by mail.)

### Women's Voices Classified According to Range

Are women's voices classified according to range or quality? My range is from G below middle C to A flat above two lined C. Would I be called a contralto or a mezzo soprano? What is the difference between a dramatic soprano and a lyric soprano? Why aren't the terms lyric and dramatic used to distinguish different types of low voices as well as high? Is it true that there are many more soprano voices than contralto?—R. T., Rutherfordton, N. C.

Women's voices are classified according to range as contralto and soprano. This, however, is a very broad and indefinite classification, and the whole question is full of complexity and contradiction. The best sopranos are those who have a contralto quality, just as the best tenors are those who have the baritone quality, and even if a voice goes very low it is not valuable unless it has a true contralto quality. On the other hand, a voice which goes very high is not valuable unless it has high soprano, high lyric or coloratura soprano quality. The dramatic soprano has again a voice of different quality. These are not matters of range, though range is, of course, a necessity, since one must be able to sing the classic repertoire.

According to your letter, you have an extraordinarily wide range of more than three octaves, which sounds like a coloratura or high lyric soprano range, certainly not a mezzo soprano, which is a low soprano, or a contralto, for no contralto could ever possibly reach the high A flat.

The difference between a dramatic soprano and a lyric soprano may be described as one of force, the dramatic soprano requiring great power. Contraltos might be described as lyric and dramatic, and perhaps they are not so described because the use of so many terms would be felt to inject confusion into the matter.

Yes, it is true that there are many more soprano voices than contraltos. A genuine contralto voice, with the deep range, the clear and contralto color high range, and the genuine sonority of the contralto, is so rare that few of us have heard such a voice.

### Yehudi Menuhin Born in New York

Would you please tell me the nationality of the prodigy of the violin, Yehudi Menuhin, and also how long he has taken lessons?—A. B. W., Detroit, Mich.

This young genius of the violin was born in New York on January 22, 1917. At the age of three he was given a tiny violin. At four he had a child's size instrument, and began lessons on it with Louis Persinger. Three years later he made his first big public appearance as soloist with the San Francisco Orchestra.

### Not Difficult to Get Auditions

Will you please tell me if it is true that it is difficult to get an audition at the Metropolitan Opera House and what influence one must have in order to get such an audition?—S. T., Camden, N. J.

There is no difficulty whatever about getting an audition at the Metropolitan Opera House. One need only write and ask for an appointment. It is, in fact, in the opinion of some, a great deal too easy to get an audition at the Metropolitan. Singers who are not fully prepared for opera are not justified in annoying the busy musicians there with requests of this sort. Unless a singer is fully trained, and thoroughly prepared for the extraordinarily difficult task of public performance in opera in a great house like the Metropolitan, he or she should not make a request for an audition.

### She Holds an Exalted Place

Before I put down the information I want I would like you to know that I'm a fervent reader of your magazine. Not a week goes by that I do not read my favorite MUSICAL COURIER. I read it in our city library, and by the way the magazine looks at the end of the week, it seems that I'm not the only one who favors it. I'm a musician, and I like to keep in touch with the musical world. Sing-

ers and operas are my specialty, and thanks to the MUSICAL COURIER, I know what goes on musically.

Now to my question: In the musical world what place has Mme. Galli-Curci as a singer? They say the charm of her voice is different from that of any other singer, yet, if so, does her "forte" lie in her coloratura singing or the lyric quality of her voice? In either style can her voice be compared with other great singers?—A. L., Lowell, Mass.

Mme. Galli-Curci holds a very exalted place in the realm of song. She is undoubtedly one of the world's greatest singers. Her singing is to be favorably compared with that of the best singers of any age in either lyric or coloratura passages. Galli-Curci is a coloratura of extraordinary skill, but her voice possesses a fullness and sympathetic quality that also puts her well within the lyric-soprano class.

### There Should Be No Late Comers

There seems to be a good deal of controversy abroad at the present time upon the subject of late comers to concerts and to opera performances. What is the opinion of the MUSICAL COURIER upon this important matter? Should late comers be excluded from the hall until the first piece, or first act, is played, or should they be permitted to enter whenever they arrive? This particularly applies to Town Hall, where no standing beyond the seats is permitted. At Carnegie Hall and at the Metropolitan Opera House one may enter and stand without disturbing the seated members of the audience; at least, this is the case at all except some of the orchestra concerts. It has been alleged that the delays resulting from New York traffic congestion should serve as an excuse for late comers.—H. S., Brooklyn, N. Y.

We think that there should be no late comers, traffic or no traffic, and that people should be in their seats before the concert begins or the curtain is raised. It is an inexcusable breach of courtesy to enter a place late and disturb other people. The Metropolitan Opera has no rules of any kind concerning this, and late comers keep running down the aisles during half of the

first act and climbing over people to get to their seats. It is extremely annoying, and, as already said, quite inexcusable. On the other hand, it is only right and proper that standing room and space should be provided for those who arrive inadvertently and unintentionally late, which may, of course, sometimes happen. Town Hall, as you intimate, is particularly annoying in its arrangement, and a good many people simply turn around and go home when they know there will be a long wait before they can enter and occupy their seats.

### An Impossibility to Sing the Highest C on the Piano

Could you advise me through your columns as to whether anyone has ever been able to sing the highest C on the piano, and if there is such a record on file? Some people claim this to be an impossibility; what is your opinion?—E. L., New York, N. Y.

The MUSICAL COURIER believes that it would be an impossibility for anyone to sing the highest C on the piano. The highest note the writer has ever heard sung with a genuinely musical quality was A, a sixth above the proverbial "high C," and there have been very few singers who have been able to do that.

### Willed to N. Y. Public Library

I am trying to locate the institution that the late Alexander Lambert willed his library to.—L. S., New York, N. Y.

It was willed to the New York Public Library.

### Mme. Miura, Famous Japanese Soprano

Please publish who Tamaki Miura is and if she sings in the opera Madame Butterfly.—B. P., Newark, N. J.

Tamaki Miura is perhaps the most famous artist who has come out of Japan. Her portrayal of Cio-Cio-San in Madame Butterfly has made her known the world over, although she has also sung Iris and Namiko San. The latter had its world premiere at the Chicago Civic Opera several years ago, with Mme. Miura in the leading role. The composer was Aldo Franchetti. Mme. Miura toured successfully some years ago with the Boston Opera Company, under Rabinoff's regime. She also sang with Fortune Gallo's company, The San Carlo Opera Company, and for a season toured at the head of her own company. She has sung in Italy and other European music centers and is at

present appearing in opera in Italy. She anticipates a tour of the Orient in the near future.

### Auent Modern Music

Will you be so kind as to answer the following questions:

(1) Where (at what address) can I obtain a copy of the January-February issue of Modern Music?

(2) Where can I obtain a complete program note on Stravinsky's *Sacre du Printemps*?

(3) Is there such a thing as a typewriter capable of reproducing music manuscript? If so, by whom is it manufactured?—T. E. H., Virginia, Minn.

(1) Minna Ledermann is Managing Editor of Modern Music. Copies of this publication can be secured by writing to Miss Ledermann at the League of Composers, 113 West 57th Street, New York, N. Y.

(2) Information regarding a complete program note of *Sacre du Printemps* also can be had from Miss Ledermann.

(3) J. O. Fischer & Company, 516 Fifth Avenue, New York, N. Y., have the patents on a musical typewriter. It is understood that this machine will be placed on the market some time during the fall of this year.

### Aus der Ohe Living in Germany

I hope you will print in your column some notice of Adele Aus der Ohe, former wonder pianist of the world, pupil of Liszt. I would like to know if she is still living and still playing. I heard her in '90 or '91, and have never heard her equal since. It seems to me rather strange that no account of her has appeared lately in any music journal I have seen—unless she has really departed from us.—C. H. B., Providence, R. I.

The last we heard of Aus der Ohe was that she is living in comparative poverty in Germany. She is now sixty-six years old, having been born in 1865. That probably explains the fact that she is no longer appearing in public.

## Accord and Discord

Among MUSICAL COURIER Readers:

### Regarding Living Liszt Pupils

New York, April 22, 1931.

Editor, MUSICAL COURIER:

Replying to your inquiry as to living pupils of Liszt now in the United States, the undersigned personally knows the following:

Arthur Friedheim, Alexander Siloti, Albert Morris Bagby, May Hoeltge-Hauser, in New York City.

John Orth, Boston.  
Anne Gilbreth, Providence, R. I.  
George Liebling, Los Angeles.  
Myself.

These are all listed in Ludwig Nohl's *Musiker Biographien* (Reclam, publisher). There may be others. I happen to have valuable Liszt manuscripts, obtained from Pauline Apel, his housekeeper, as follows: large bound volume of music MS., containing the original of the Hungarian Fantasia, Turkish March (Beethoven) and Polacca Brillante (Weber transcription), Diary, dated 1849-1855, in both French and German; signed photo, 1884; lock of hair.

Sincerely yours,  
F. W. RIESBERG.

### No Longer a Doubter

New York, N. Y., April 22, 1931.

Editor, Musical Courier:

I stated in my last letter, which was published, that I doubted the ability of Nickolas Mavrikas to trill tenths and to play three-octave chords upon his violin, and I also noticed that I was not alone in my assertions. The only logical thing to do, as a doubter, was to hear this boy and convince myself of my beliefs.

I heard him at his teacher's (Harry Kononovitch) pupils' recital at Steinway Hall, Sunday last, April 19th. Much to my surprise and wonderment, the artist was able to perform all those technicalities which I feared totally impossible. For the benefit of the other doubters who were not able to hear what I heard, let me say, in all sincerity, that the boy can actually play three-octave chords and trill octaves upon tenths. He is truly "a demon of the violin," and such a performance cannot help but compel admiration from the listener.

Sincerely,  
D. LE FRANK.

## I SEE THAT

Jacques Pillois' Little Russian Suite was performed over Radio WOR April 17. Nina Koshetz will be under the management of the NBC Artists Bureau for 1931-32.

The Little Theater Opera Company has concluded its performances for this season. Henry P. Joslyn, composer, died on April 23. Estelle Liebling was honor guest at a birthday dinner given for her at the Club Delmonico.

The Rubinstein Club will hold its twenty-eighth Annual White Breakfast at the Commodore May 2.

Herbert Witherspoon, in this week's MUSICAL COURIER, writes on the material side of music.

Mary Wigman is scheduled to fulfill one hundred engagements next season.

Marguerite Covelle broadcasts a program of classical songs and ballads over WOV every Saturday at twelve o'clock noon.

The twenty-third Chicago North Shore Music Festival is scheduled for the week of May 18.

The Goldman Band will begin its fourteenth season of summer concerts in New York on June 8.

Florence Foster Jenkins, Baroness von Hindenburg and others were featured in a conspicuously illustrated article in the New York American.

Rose Tentoni, soprano, and Percy Grainger, composer-pianist, were soloists at the last Rubinstein Club concert.

Carl Figue's posthumous opera, *Merry Madrid*, is to be produced at the Brooklyn Academy of Music May 12.

Carl Weinrich has finished his all-Bach recitals in New York.

100 people honored Kate S. Chittenden at a birthday dinner.

Augusta Tollefsen had to play three encores when she appeared as soloist of the Brooklyn Morning Choral.

Sophia Cehanovska is given credit by Helen Gahagan, star of Tonight or Never, for her vocal ability.

Mrs. Clarence Dickinson talked on A Unified Service, for the N. A. of O. at Riverside Church, New York.

Elliott Schenck has completed a new string quartet; it is understood Howard Hanson has asked him for something new to perform in Rochester.

Eugenio di Pirani writes interestingly on Platitudes Pester Me.

Gertrude Lyons, blind soprano, sang in April for three societies.

Leila Troland Gardner has returned from Europe with a diploma from Adolfo Bossi of the Milan Conservatory.

Pearl Adams' songs were sung in Pittsburgh, Yonkers and Charlotte, N. C., within one week.

W. J. Punzel, wig maker of the Metropolitan, died after being hit by an automobile.

Carnegie Hall caught fire last week but the damage was slight.

Toscanini has sailed for Europe and will conduct in Bologna, Vienna and Bayreuth.

Dusolina Giannini had forty curtain calls at her Hamburg, Germany, debut in Tosca.

Francis Pangrac gave a Shakespearean song recital at New York University on April 23.

New Yorkers heard Oedipus Rex and Pas d'Acier at the Metropolitan on Tuesday and Wednesday evenings of last week.

Deems Taylor has received the degree of Doctor of Literature from Juniata College.

Hans Barth is constructing a piano which will have sixteen notes to the octave.

Nelson Eddy is now on the roster of the Philadelphia Grand Opera Company.

## Chicago Symphony's Saturday Concerts to Be Changed to Thursdays

Stock Scholarship Winners Play With Orchestra—  
Werrenrath and Rethberg Give Recitals—Choral  
Programs Delight—Other Concerts—Notes

### REINALD WERRENATH

CHICAGO.—At the Studebaker Theater, on April 19, Reinald Werrenrath appeared under the direction of Bertha Ott in a song recital, which was listened to by a large and enthusiastic audience. Werrenrath, an outstanding figure in the world of song, has in the past few years made but few appearances in Chicago, which is probably due to the popular singer's many activities in the east. Werrenrath is all that a splendid concert singer should be. His voice today is at its zenith; he sings with eloquence, his stage presence is dignified, his interpretations are always correct and interesting, his enunciation of English and other languages is clear and, being a master in program-making, there was not one hackneyed number.

The printed program was divided into four groups, the first being given to lieder by Hugo Wolf, Robert Franz, Anton Rubinstein and Christian Sinding; the second to Danish songs, which, for the benefit of those who do not understand that language, were translated by the recitalist; the third, introduced Three South African Songs by Theophil Wendt, and the last group included recent British and American ballads by Walford Hyden, Harry Spier, John C. Holliday, Edith Harry and Michael Head.

That the radio does not hurt fine recitalists was proven anew, as Werrenrath, who often sings over the air to millions of listeners, had probably his largest audience here at his latest recital.

In Leon Benditzky the recitalist had a consummate accompanist.

### ROSARY COLLEGE GLEE CLUB

The Rosary College Glee Club gave its first annual concert at the Blackstone Theater, also on April 19. The young ladies have been well trained by Leroy Wetzel, conductor of the club, and they sang secular as well as religious numbers with good understanding.

### CHICAGO LUTHERAN TEACHERS CHORUS

The thirty-fifth annual concert of the Chicago Lutheran Teachers Chorus took place at Orchestra Hall on April 19. With the assistance of a children's chorus of two hundred voices and a quartet of soloists the chorus gave a good account of Handel's Samson.

### CHARLOTTE VOGEL

A young Chicago pianist, Charlotte Vogel, made her debut at the Playhouse, under the management of Bertha Ott, on April 19.

### ELISABETH RETHBERG

Chicago music-lovers owe a debt of gratitude to the Rockford College for bringing here one of the foremost singers of the day. Elisabeth Rethberg demonstrated at Orchestra Hall, on April 20, that she is as efficient, as perfect, as reliable a concert singer as she is an opera star. In glorious form, Miss Rethberg sang herself into the hearts of her listeners and this was as it should be, as, though perfection is rarely found, we, as did all her other listeners, discovered that here is a singer who met all demands in phrasing, in diction, in pitch, in interpretation, in vocalism and in all she revealed herself a musician of rare intelligence. We could rhapsodize over Miss Rethberg's singing until we exhausted all our superlatives, but we cannot close this review without expressing the pleasure that one derives from such an exposition of beautiful singing. The recitalist was feted as vociferously as

a candidate for presidency of the United States, and when she first came on the stage the applause was so prolonged and loud that the singer's surprise made a hit with her auditors. The recital is one of those that will be best remembered when the season has come to a close.

### WOMAN'S SYMPHONY ORCHESTRA

Having lingered longer than contemplated at Orchestra Hall, we reached the Goodman Theater too late to hear the soloist with the Woman's Symphony Orchestra, on April 20, and we regret not hearing Jacques Gordon's performance of the Vivaldi Concerto in A minor. Judging from the applause of the public, who feted him to the echo as we entered the hall, his performance must have been as fine as that of the Bruch Concerto in G minor, which he played in the second part of the program.

The sixth and last concert of the season of the Woman's Symphony Orchestra was the best ever given by that organization. Ebba Sundstrom, its gifted conductor, has, with her diligence and intelligence drilled her players so well that today the Woman's Symphony Orchestra occupies an enviable place among the symphonic organizations in the land. Heard only in the Suite, Ma Mere L'Oye by Ravel, the orchestra played with great beauty of tone and fine execution, and the reading given the difficult number adds to the prestige of conductor Sundstrom as a fine interpreter of the moderns. The balance of the program included Kalinnikoff's Symphony No. 1 and Goldmark's In Springtime Overture.

During the intermission ushers passed out pledge cards to be signed by the followers of the Woman's Symphony Orchestra and the returns were such as to assure the continuance of this splendid organization, which has a bright future and which should be engaged as one of the official orchestras of the 1933 Century of Progress fair.

### MARSHALL FIELD CHORAL SOCIETY

Three of the foremost singers of the day appeared within a week in Chicago—Werrenrath on Sunday, Rethberg on Monday and John Charles Thomas on Tuesday, April 21, as soloist with the Marshall Field Choral Society.

Before reviewing the work of the choristers and of their sterling conductor, it seems permissible to write a few lines concerning one of the luminaries in the realm of song. John Charles Thomas is our notion of a great singer. That the huge audience which filled Orchestra Hall shared our opinion goes without saying. Endowed with a glorious voice which reaches with ease domains somewhat foreign to baritones, Thomas is an aristocrat of song. What elegance, what charm, what nobility, what eloquence, what diction, what phrasing, what musical intelligence this American baritone revealed in the various numbers he sang! And that he thrilled us and enthused us beyond the limits of a critic demonstrates that one never tires of listening to John Charles Thomas.

The Marshall Field Choral Society has been in existence for twenty-five years. We have attended their concerts since their inception and after due deliberation, and remembering, too, some excellent programs given by this organization, we must confess in all truth that none gave us the pleasure that did the one at Orchestra Hall, on April 21. Edgar Nelson has done wonders with this mixed chorus, made up of amateur singers, who sing choral numbers as full-

fledged professionals, and we are kind to the fraternity as we have not heard better renditions by any of our local choruses. Conductor Nelson knows the voice and he knows how to make his chorus sing. He does not gesticulate to get either fortissimo or pianissimo. The chorus knows in advance what the conductor desires after long and perhaps tedious rehearsals. Nelson stands at the desk and conducts without ostentation, looking now at his sopranos, now at the contraltos, and directing all his forces with the knowledge of one who relies not only on himself but on his singers as well. The surety that Nelson has in himself and in his choir makes for splendid achievement in tone color, in precise attacks and to these qualities must be added excellent enunciation of the text.

Among the numbers we single out are the Ballad of Sir Galahad by Carl Busch, the eminent composer, who would have been elated to hear his music as sung by John Charles Thomas and the chorus. Also there was that sterling number, Till Stars and Night Depart, written for and dedicated to the Marshall Field Choral Society; it is one of the finest compositions from the pen of the prolific Dr. J. Lewis Browne. It was a fine gesture on the part of conductor Nelson to have the director of music in the public schools conduct his own work. The work was beautifully sung and met with the full approval of the listeners. We were also quite happy to see the names of several other American composers on the program. Better sing the works of American composers than to talk about what should be done for them.

### MU PHI EPSILON BENEFIT CONCERTS

A concert given by the Amy Neill String Quartet at the Cordon on April 19, sponsored by Mu Iota chapter of Mu Phi Epsilon, was the first of a series of events to be given for the benefit fund of the music school which the sorority has established at Gad's Hill Community Center. Marie Morrissey Keith has taken a vital interest in the project and the next event will be a musicale-tea at her home on May 17. The musical program will be provided by members of the sorority.

### COLUMBIA SCHOOL SYMPHONY ORCHESTRA

The Columbia School Orchestra, a symphonic organization that adds credit to the standard of the Columbia School of Music, gave a concert at Kimball Hall on April 22. Under the direction of its able conductor, Ludwig Becker, the orchestra gave a rousing performance of Dvorak's Carnival Overture. The young musicians that make up the orchestra played with much enthusiasm and volume of tone. Again in the Kalinnikoff Symphony in G minor, conductor Becker and his orchestra won an overwhelming success at the hands of an audience that practically filled the hall to its last seat. The ballet divertissement from Saint-Saëns' Henry VIII concluded the program.

Several advanced students of the school were the soloists and each deserves special mention, yet in praising them all collectively, we assure them that they gave individual pleasure and showed conclusively the result of good training and were a credit not only to themselves and their teachers, but to the school where they are being so well taught. William Spitzer played a movement from the Rubinstein Piano Concerto in D minor; Madeline Coffman, the Saint-Saëns Violin Concerto op. 3; Marian Alward, the D minor piano Concerto of Mozart; Earl Tanner sang Siegmund's love-song from Wagner's Die Walkure, and Anne Cohen played the Liszt Hungarian Fantasia.

### SATURDAY NIGHT SYMPHONY CONCERTS CHANGED TO THURSDAY

Beginning with the forty-first season, next October, the Saturday night concerts of the Chicago Symphony Orchestra (a custom of forty years) will be changed to Thursday evening, an action taken by the trustees of the Orchestral Association, the governing body of the Chicago Symphony, after having received only thirty-six responses of disap-

proval from subscribers in answer to their request for sentiments unfavorable to the change. The hour of commencement too has been changed from 8:15 to 8:30.

This change has been deemed advisable because of the fact that the Saturday evening concerts have been the most poorly attended of any of the three major series of the orchestra. The Tuesday and Friday afternoon concerts have been sold out on occasion, while the Saturday concerts have varied radically in attendance, being sold out on occasion and at other times poorly attended. Believing that the "tired business man," who ordinarily supports symphony concerts, is loath to return to the loop after once leaving it for the week-end, that in this modern age Saturday night is "party" night and also that the "week-end" has now become an American institution of pleasure, the management is of the opinion that Thursday night will be more favorable.

It will perforce affect the popular concerts, given on sixteen Thursdays during the season, and the children's concerts, given twelve times on Thursday afternoons. It has not as yet been decided when to give the children's or young people's concerts, but the popular series will be switched to Saturday evenings in place of the regular Saturday subscription series. Inasmuch as the "pops" are designed specifically for the music-lovers among the working classes, Saturday night should prove very attractive.

### BUSH CONSERVATORY NOTES

On April 24 there was an interesting program presented in the Bush Conservatory Recital Hall by Roslyn Tureck, pianist; Adelaide Abbot, soprano; Laddie Junkunc, violinist, and the Bush Conservatory Junior Chorus.

Students of the junior piano department gave a recital on April 25.

Ebba Sundstrom, of the violin department, and conductor of the Woman's Symphony Orchestra, has been invited to be the guest conductor of the Oklahoma City Symphony Orchestra on May 4.

Students of the degree class of 1931 are rehearsing for a minstrel show to be given early in June.

Richard Czerwonky, of the violin department, now in Berlin, gave a recital for the American Woman's Club of Berlin on April 9. Early in May, he will be heard in the Joachim Memorial concert, on which program he will play several Joachim compositions and will also give a lecture on the life of the master.

Margaret Walker, mezzo-soprano, and Glen Ross, bass, students of Charlotte Daane, were among fifteen students chosen from the State of Illinois to sing in the chorus of the North Central Supervisors convention at Des Moines, Ia. The chorus was directed by John Finley Williamson, of the Westminster Choir, Ithaca, N. Y.

Students of the dramatic department, under the direction of Rita Smith, gave a series of seven dramatic episodes over the air during Chicago Products Week, April 18 to 25. These programs depicted the principal historic events of the city of Chicago from the time of Marquette and Joliet, down to the Chicago Fire, and were produced under the auspices of the Chicago Association of Commerce.

### MACBURNY PRESENTS ARTIST STUDENT

The program of April 16, in the series in which Thomas N. MacBurny is presenting his artist pupils at the MacBurny South Side studio, was given by Leonard Craven, baritone, who was heard by a large and enthusiastic audience. In numbers by Handel, Greenhill, Hugo Wolf, Joseph Marx, Hans Scholtys, Emil Mattiesen, Bernard Hamblen, Rupert Hughes, Madeleine Clark-Walther, Michael Head, Cecil Forsyth, Frank Bridge and Jacques Wolfe, Mr. Craven displayed a well trained voice, carefully guided and used with skill, fine enunciation, excellent delivery and good musical sense. He scored heavily with his listeners, who recognized in him a baritone who should

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**JEANNETTE DURNO STUDIO RECITAL**  
The feature of the most recent of the Sunday evening studio recitals presented by Jeannette Durno was a fine performance of the Franck Sonata for Violin and Piano by Olga Sandor and Dr. Jerome Gross. Other numbers included the Prelude and Fugue in A minor of Bach-Liszt, played by Ethel Gibbons, and the Brahms Intermezzo in E flat minor and the Etude in G flat major of Chopin, contributed by Jean Milne. Anita de Mars gave a solo offering The Wind in the Plain from the Debussy Preludes, and with Genevieve Davidson played the Intermezzo Rocco, for two pianos, by Schütt.

**ELLEN KINSMAN MANN STUDENT**  
Esther Curtis Ament, contralto, artist pupil of Ellen Kinsman Mann, was soloist at Orchestra Hall, April 17, for the Camp Fire Girls pageant.

**AMERICAN CONSERVATORY NOTES**  
The final contest for pianists for appearance on the annual commencement program will take place in Kimball Hall on May 9 at 2 o'clock. The concertos to be played at this time are the Chopin F minor, first movement, the Moszkowski E major, first movement and the second and third movements of the Tschaiikowsky concerto. The judges in this final contest will be well known Chicago musicians, who are not connected with the faculty of the Conservatory. Harold Van Horne, assistant to and pupil of Rudolph Reuter, won first place in the Illinois State Division of the National Contest for Pianists, held in Kimball Hall last week by the National Federation of Music Clubs. Henry Jackson, student of Earl Blair, was awarded second place.

Storm Bull, student in the piano department will be the soloist with the Steedman Symphony Orchestra, Louisville, Ky., in a concert to be given on May 6. This will be the feature concert of the convention of the Federation of Music Clubs of the State of Kentucky and will be Mr. Bull's second appearance with the Steedman Orchestra this season.

**STOCK SCHOLARSHIP WINNERS PLAY WITH ORCHESTRA**

The two winners of the Frederick Stock scholarship fund contest appeared as soloists with the Chicago Symphony Orchestra at the last "pop" of the season, April 23. So excellent was the work of both pianists—Miriam Ulrich and Wanda Paul—that the judges' verdict was a tie and in consequence it was decided that Miss Ulrich should play the first movement of the Paderewski Piano Concerto with the orchestra and Miss Paul the second and third. The playing of both young artists justified the verdict of the

judges and brought the loud approval of the listeners. Both are brilliantly equipped technically and musically, produce fine tone and their playing shows mental ability as well as proficiency. It is interesting to note that both have been trained at the Chicago Musical College—Miss Ulrich by Edward Collins, and Miss Paul by Rudolph Ganz.

**NEW TENOR SCORES HEAVILY**  
Appearing as assisting artist at the concert of the Bell Telephone Chorus at Orchestra Hall, on April 24, Attilio Baggione, tenor, scored unusual success by his brilliant singing, his amazing voice and his fine personality. Baggione is a great discovery, who has won success in Italy, where he is a great favorite.

**ORCHESTRA ENDS SEASON**  
The concerts with which the Chicago Symphony's fortieth season came to a close, April 24-25, will live long in the memories of orchestra patrons and every one else on hand. The program itself was a magnificent thing and the manner in which it was presented adds to the glory of our orchestra and its master conductor. Brahms is Dr. Stock's forte and the choice of that master's first symphony as the backbone of the program was a happy one. It was given a gorgeous reading. There were also the Berlioz overture, Le Carnaval Romain, the finale from Wagner's Die Gotterdammerung and Ravel's choreographic poem, The Waltz.

**CHICAGO MUSICAL COLLEGE ACTIVITIES**  
Edward Collins, of the piano faculty, gave a lecture-recital and held his master class April 23 at St. Catharine's College in St. Paul.

Ralph Squires, pupil of Rudolph Ganz, played a group of piano solos at a luncheon and musicale, April 10. Wanda Paul, another pupil of Mr. Ganz, and Miriam Ulrich, pupil of Edward Collins, appeared as soloists with the Chicago Symphony Orchestra, April 23.

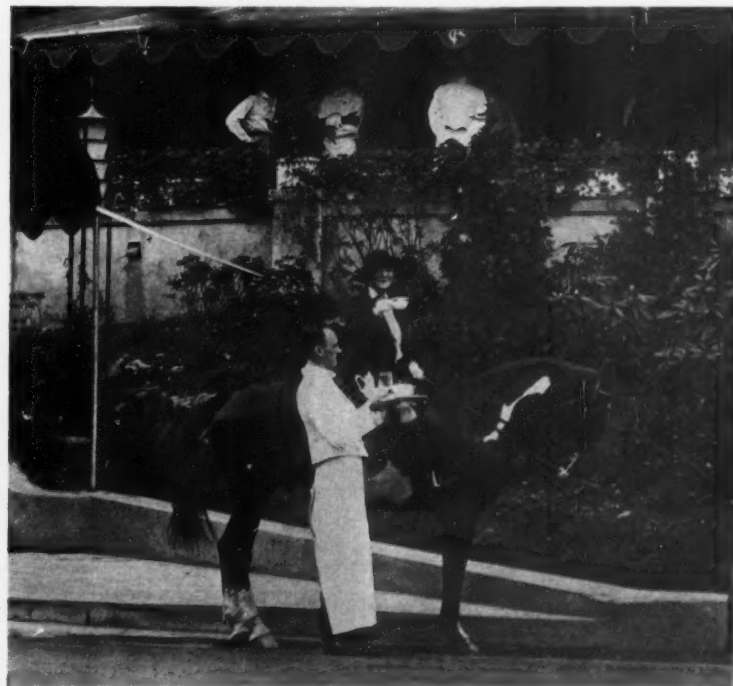
Alice Landgraf, pupil of Edward Collins, will give a piano recital on May 14 at Independence Park Hall under the auspices of the Chicago Magyar Club.

Alma Platt, pupil of Laura Neel, will give a piano recital May 3 in the Little Theater. Virginia Vanderburgh, pupil of Edward Collins, and Ruth Walmsley, pupil of Rudolph Ganz, are playing May 8 at Lyon & Healy's for the National Music Week.

Students of the dramatic art department, under the direction of Lawrence Paquin, will present The Flight of the Herons, May 5, in the Dramatic League contest at the Goodman Theater.

**A BUSY HANNA BUTLER PUPIL**  
One of Hanna Butler's busiest professional pupils is Blanche Lyons, soprano, who gave a program of duets and solos with Harold Hammond on April 17 for the Chicago Woman's Club Junior Auxiliary, and on April 21, for the Kenwood Club. Miss Lyons built her program around three dance numbers, which she gave in costume.

JEANNETTE COX.



FRIEDA HEMPEL

taking afternoon tea under rather unusual circumstances. The noted soprano plays golf, swims, rides, makes beautiful tapestry and lace, keeps a lovely home, and in addition upholds her high standard of musicianship. Miss Hempel recently received from both the President and Mrs. Hoover autographed photographs in recognition of the occasion, last December, when she entertained the Hoovers and their guests at the White House. The soprano is a favorite in official Washington and is frequently heard at private functions there. During the 1931-1932 season Miss Hempel will tour the United States and Canada and will be frequently heard over the radio. (Wide World Photo)

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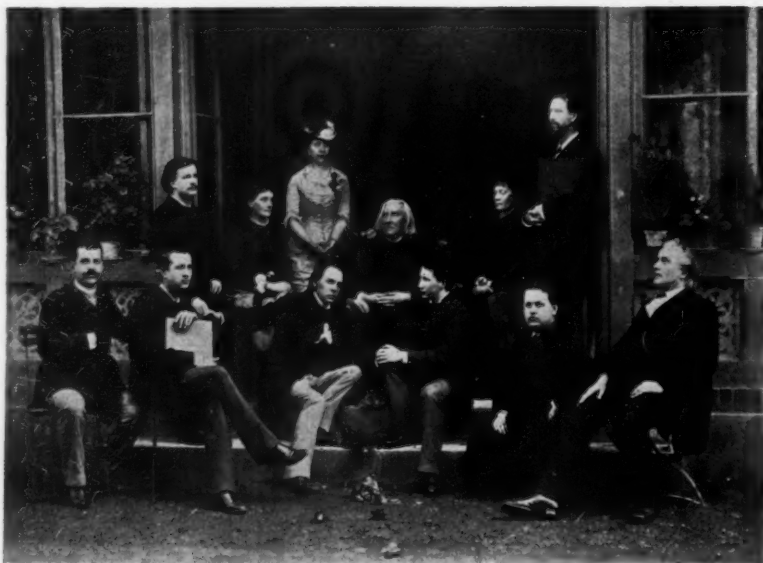
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# Franz Liszt in Word and Picture

(In six weekly instalments. Part I appeared March 28.)

PART VI

(Part VI, the concluding instalment.)



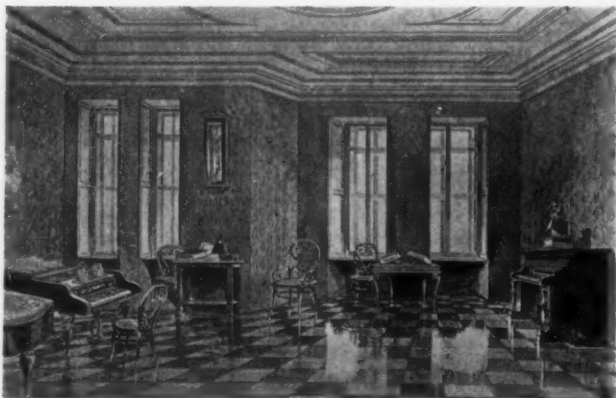
(43) LISZT AND HIS PUPILS, WEIMAR, 1884

The picture shows the master at his home in Weimar with his most gifted pupils in 1884. The lower row, from left to right, shows Saul Liebling, of Berlin, who toured America with sensational success as a youth of sixteen, introducing the Grieg concerto under the leadership of Theodore Thomas; Alexander Siloti, of Russia, who later founded the Liszt Society; Arthur Friedheim, also Russian, who besides being a great pianist is a prominent conductor and composer; Emil Sauer, of Hamburg, who led the Pianists' Master School in Vienna from 1901-07; Alfred Reisenauer, of Königsberg, director of a master school at the Leipzig Conservatory from 1900-1906. A. W. Gottschalk, organist and musical writer, who contributed much to the Liszt bibliography. In the upper row we see the master in the middle, Moriz Rosenthal at the left, and A. Mansfeld at the right.



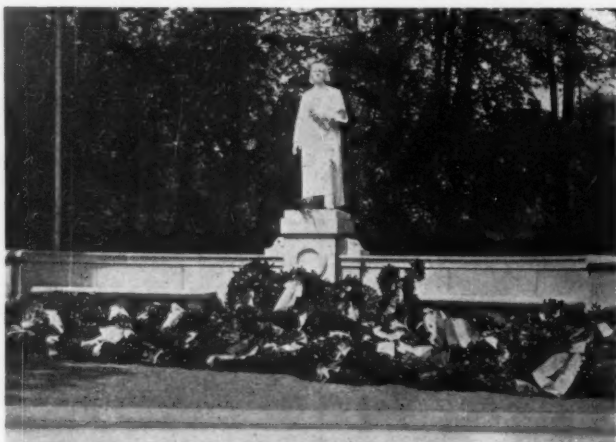
(44) LISZT IN HIS LAST WORK ROOM IN WEIMAR

Liszt's Weimar study was just as comfortable and cozy as his piano-salon in Budapest had been practical and austere. The master's Weimar house since 1869, the Hofgartnerei, was a small but very pleasant dwelling. The living-room was his study, where he spent most of the day. Comfortable chairs, broad portieres, flowers, books and magazines contributed to the attractiveness of the room. On the wall near the window hung a picture of Beethoven, the genius loci. Here Liszt is shown at his writing desk, in a loose dressing-gown and slippers; his faithful woollen vest hangs over the arm of the chair. A charming and intimate snapshot of the venerable master.



(45) LISZT SALON IN BUDAPEST

In order to make the Hungarian capital more attractive to the master a beautiful music room was arranged for him. It contained two excellent grand pianos and a harmonium. In the interest of acoustics rugs and hangings were excluded, and the furnishings were reduced to a minimum—just a few tables and chairs and a bust of Emperor Franz Josef I.



(46) LISZT STATUE IN WEIMAR

In 1902 a Liszt statue was erected in the Weimar park. The well-known sculptor, Hahn, has pictured the master as a creative artist rather than as a virtuoso.



(47) DEATH MASK OF LISZT

By Weissbrod

On July 21 of the busy year 1886 the master arrived in Bayreuth, where he attended the wedding of his granddaughter. He was also to preside over the Wagner Festival performances there from July 20 to August 23. But he lived to attend only the opening performance of Parsifal and the first Tristan and Isolde. He was no longer equal to the activities he imposed on himself, and a cold he had contracted in Paris developed into pneumonia, of which disease he died on the night of July 31. He was buried in Bayreuth.



# Franz Liszt in Word and Picture



(48) UNVEILING OF LISZT MONUMENT  
IN WEIMAR, May 31, 1902

The unveiling of the Liszt statue in Weimar attracted admirers, pupils and friends of the master from everywhere. The illustration shows an illustrious gathering. From left to right they include: Richard Burmeister, pianist and composer, for a number of years director of the Scharwenka Conservatory in New York; Prof. Tohde, eminent art-historian; Edward Reuss, distinguished pianist and conductor of New York; Siegfried Wagner, son of Richard Wagner and grandson of Liszt; Vera Timanoff, Russian pianist; Ingeborg Bronsart, eminent pianist and wife of the composer, Hans von Bronsart; the Misses H. and A. Stahr, pianists; Mme. von Vignau; Miss Mandel; Mme. M. Dayas; Felix Weingartner, celebrated conductor and composer; Eugene d'Albert, one of the greatest Liszt pupils and an eminent composer; C. Pohl, pianist and conductor, who was for a number of years at the head of the Philadelphia Orchestra; Otto Lessmann, musical-writer and composer-pianist; Emil Sauer, another famous Liszt pupil; B. Stavenhagen and Alfred Reisenauer, also eminent pianistic disciples of the grand-master.



(49) LISZT MAUSOLEUM IN BAYREUTH

Liszt's remains were interred in Bayreuth, where death had overtaken him. His resting-place in the general municipal cemetery is marked by a small, plain mausoleum in Roman style



(50) LISZT MONUMENT, MUSIC ACADEMY,  
BUDAPEST

The National Music Academy in Budapest, over which Liszt had presided for some ten years, honored the master by erecting a monument to him in front of its building



(51) LISZT-BÜLOW-RUBINSTEIN MONUMENT

The head of the celebrated Viennese piano house of Bösendorfer commissioned the sculptor, Waschmann, to execute a triple monument to Liszt, von Bülow and Rubinstein. Up to a short time ago it stood in the foyer of the building of the Society of the Friends of Music in Vienna, being more recently replaced by a bust of Beethoven.



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## Haydn Owens and the South-western A Capella Choir

"Resounding climaxes," "attractive effects in nuance," "feeling and fervor," "delightfully effective episodes." These were some of the comments of The New York American, regarding Mr. Owens' conducting, which alludes to his "significant name Haydn." The Herald Tribune praised him in such phrases as "a remarkable degree of skill," "thorough and effective training," and referred to the choir as "true to pitch and sensitively responsive to the able, unostentatious direction of Mr. Owens." "Notable work" and "tone clear and well blended" are other printed remarks. The Times said the choir "sang with spirit and their auditors enjoyed their singing." Also one notes such phrases as "Much of the pleasure was due directly to Conductor Owens; no attitudinizing, no poses," also "Excellent attack, unusual clarity in diction." The afternoon Sun said: "They bore the marks of admirable training; warmly received," and the Evening Post said they "sang with unity, precision and earnestness; delightful shading." Such a chorus of praises for a conductor and his choir is very unusual, showing the critics' appreciation of Haydn Owens' splendid musical accomplishment.



HAYDN OWENS

The choir, numbering fifty singers, gave concerts in Kansas City, St. Louis, Toledo, and Chicago. They gave a Town Hall, New York, concert, on April 19, and sang twice at the Broadway Temple, Washington Heights, beside singing over the radio, and having a Pathe News picture taken.

## Bach Recitals by Carl Weinrich

Four Bach programs, presenting in complete form the works of this master known as The Art of Fugue, scheduled for Sundays (2:30) and Mondays (8:15) in April, by Carl Weinrich at the Church of the Holy Communion, New York, found a good-sized audience on hand at the first pair of recitals.

Originally planned by the late lamented Lynnwood Farnam, Mr. Weinrich is now carrying them out in detail. The candle-lit auditorium brings memories of Farnam, echoed in the clean-cut performance of his successor. Carefully planned, well built-up programs, performed with fluency and technical mastery, this characterizes the Weinrich playing. Two Easter chorale preludes, with the lively contrapuntal figuration, were followed by the fifth Trio Sonata, in which two, eight and sixteen foot stops and mixtures prevailed, with much light staccato; this came well to the fore. There followed eight four-voice fugues from the

monumental work noted above, the program closing with the climax in the B minor prelude and fugue. Growing interest in these recitals is indicated by the attendance. Programs for April 19-20 contained the six Mirror Fugues, with four chorale fugues, closing with the well known prelude and fugue in E flat major.

## Before the New York Public

(Continued from page 12)

encore, showing the singer in accustomed operatic music. Auditorium and stage held listeners who appreciated and applauded everything with deserved enthusiasm, and Kurt Ruhrseitz played splendid accompaniments.

## Hilda Berkey

The twenty-second concert of the Young American Artists' Series took place at the Barbizon Club in the afternoon. Hilda Berkey, mezzo soprano, gave the program and created an excellent impression.

## Heckscher Symphony Orchestra

The Heckscher Symphony Orchestra, 100 players, both sexes, and conductor, Isidor Strassner, gave another enjoyable concert in their hall, an overflowing audience applauding the six items of the program. Of orchestral numbers the Oboen overture was splendidly performed, though Mozart's E flat symphony was well done. Evelyn Schiff, soprano, sang Ah, fors e lui effectively, receiving flowers. David Novick, violinist, appeared as soloist in Wieniawski's D minor concerto, playing the romance and finale with excellent tone and good expression; he was heartily applauded. An extra number was the Spanish Symphony, violin solo, played by ten year old Robert Rudier. Conductor Strassner showed thorough knowledge of all the scores, and his youthful players responded well to his beat.

## Southwestern College Choir in Accident

Eight singers of the Southwestern College A Capella Choir were injured in an autobus crash near Greensburg, Pa., April 22. They were nearing the end of a concert tour of 5,500 miles, on the way home, when the autobus skidded.

## Della Samoiloff for Mexico Season

Della Samoiloff returned from Italy recently on the SS. Augustus, after scoring much success at the Teatro Grande of Brescia and Massimo of Catania in La Forza del Destino. She has been engaged for the spring season in Mexico City for four weeks, having opened the season on April 30 in Aida, this to be followed with Gioconda, Cavalleria Rusticana, and La Forza del Destino.

## Lily Pons to Broadcast

Lily Pons, coloratura soprano, will broadcast over a coast-to-coast network on May 4 at 8:30 P. M. from the Columbia Broadcasting Studios.

Abraham Haitowitz, blind violinist, recently gave a recital at the Hotel Plaza, New York, playing works by well known composers, with Emanuel Bay at the piano. His talent is outstanding and his application has brought him the reward of great praise from New York to San Francisco.

Fred Patton, after his appearances at various spring festivals already announced, will sing in Nyack, N. Y., on May 26. In June the baritone will sail for Europe to be gone until mid-July, when summer operatic engagements recall him to this country.

Olga Samaroff recently gave the fourth in a series of Sunday afternoon lectures at the Penn Athletic Club, Philadelphia. She predicted a splendid season for the Philadelphia Orchestra in Robin Hood Dell this summer. She confined her lecture to nineteenth century composers, and cited the fact that Beethoven, Wagner, Liszt and Mendelssohn were among the first to write music for the masses.

Walter Peck Stanley, organist of the North Reformed Church, Newark, N. J., for the second time in ten years found his church ruined by fire, which occurred on April 20. Fierce smoke and threatening blaze from the double roof made the fire difficult to control; there was a Cassavant organ in the church.

Nevada Van Der Veer was soloist with the Cleveland Orchestra, in Beethoven's Ninth Symphony, on April 23-24-25.

Carl Weinrich is featured at the eleventh convention of the Pennsylvania Council, National Association of Organists, Norristown, May 3-5; Dr. William A. Wolf, founder of the council, has planned a program of recitals, festival services, luncheons, receptions, and a pilgrimage to Valley Forge.

Irene Williams sang Elijah, Station WEA, April 26, repeating it May 3, 1 to 2 p. m.; she will sing Bach's B minor Mass with the New York Oratorio Society (Stoessel) May 4.

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## Coolidge Festivals in Washington and New York

The Library of Congress, Division of Music, gave the annual festival of chamber music under the provisions of the Elizabeth Sprague Coolidge Foundation on April 23, 24 and 25, and a part of the program was repeated on April 26 and 27 at the Kaufmann Auditorium of the Neighborhood Playhouse. At Washington, on April 23, the concert was devoted to organ and chamber music. On April 24 there were songs and music for guitar presented by Nina Koshetz and Miguel Lobet; music for chamber orchestra directed by Ossip Gabrilowitsch with the assistance of Paul Grummer, viola da gamba, and members of the New York Philharmonic-Symphony Orchestra; and on April 25 the program was given by the Brosa Quartet, including the first performance of a string quartet by Prokofiev written for the Library of Congress. The final concert on Saturday afternoon consisted of concerted vocal music presented by Holle's Madrigal Singers conducted by Hugo Holle.

The program given in New York consisted of a Toccata and Fugue in D minor (Bach), played by Henry F. Seibert, music of the Troubadours, harmonized by Carlos Salzedo, presented by Nina Koshetz, soprano, Mr. Salzedo, harp, Alex. Young Maruchess, viola d'amore, Paul Grummer, viola da gamba, Eugenia Liczbinska, Blanche Talmud, Charles Weidman; a string quartet by Ernest Bloch, played by the Gordon String Quartet, all of these with dance, the stage action devised and directed by Irene Lewisohn and the program presented by special permission of the Library of Congress Elizabeth Sprague Coolidge Foundation.

A distinguished gathering approved the gesture of those whose interest brought the attraction to the metropolis, by occupying all available space and manually demonstrating a polite and cultured appreciation of the offering.

If the trend of fitting dramatic action to composition already written without such accompaniment, be the musical mode of the generation one should bear lightly upon the adverse side of critical comment. However, such a procedure seems to this reviewer a confession of weakness, a lack of ability to create in toto or perhaps an admission that an established background lends the surest element of success to an adventure. Especially do these appear facts with the more absolute forms of composition.

Thus we approach the organ Toccata and Fugue in D minor, which under the artistic musical interpretation of Henry F. Seibert, began the program. Benjamin Zemack, assisted by seven gifted young women, was the chief instrument in a ritualistic choreography that provided color and rhythm for the visual senses. Despite the simplicity of design and ease of stage performance the music remains mental, absolute, and lacking in the need of a physical analysis.

The second division carried the title Music of the Troubadours. A classic harmonization by Carlos Salzedo for viola d'amore, viola da gamba, harp and voice, together with a natural suitability for dramatization permitted a happy result in the staging of the early melodies. Save that the modern dance design was anachronistically but unobtrusively present, the picture was fresh and of great charm. Excellent vocal solos by Nina Koshetz, combined with the understanding attitude assumed by Mr. Salzedo in his arranging, went far to make the act an artistic achievement worthy of remembrance.

The final section dealt with Ernest Bloch's String Quartet. The composition is now common property and ranks well with Mr. Bloch's other contributions to the literature of music. The instrumental reading was entrusted, and wisely, to the Gordon String Quartet. Doris Humphrey, Charles Weidman, Blanche Talmud and an ensemble performed with unusual brilliance in the ballet "describing" the musical structure.

For the rest, at Washington, on Friday, the Sixth Brandenburg Concerto, with a chamber orchestra conducted by Gabrilowitsch, seemed from its reception to be one of the most popular and appealing offerings

of the entire festival. Other music played was an unknown and unfamiliar symphony by Haydn in C major and a suite by Ottorino Respighi consisting of arrangements of old airs and songs. On Saturday morning a program was given by the Brosa Quartet whose principal number was Prokofiev's op. 50 which proved to be as splendidly brilliant and colorful as one may now expect from this outstanding modernist. The quartet also played Beethoven and Schubert.

A few words of thanks for the kindness of Mrs. Coolidge and of appreciation of what she has done for chamber music were spoken by Herbert Putnam, librarian of Congress, and Mrs. Coolidge herself made a tasteful reply. The entire festival in Washington and the associate festival in New York were thoroughly acceptable and in many points impressive.

### Rubinstein Club Concert

The Rubinstein Club, Mrs. William Rogers Chapman, president, gave a brilliant evening choral concert, directed by Dr. William Rogers Chapman, before a capacity audience on April 21, in the ballroom of the Hotel Plaza, New York. Twelve part-songs were sung for the first time by the choral of seventy-five voices; assisting artists were Percy Grainger, composer-pianist, and Rose Tentoni, dramatic soprano. Maestro Rosati and Kathryn Kerin-Child were the accompanists. Miss Tentoni achieved a genuine success, singing arias from Aida and L'Africaine, and adding Kiss Me Again as encore. Her beautiful voice and stage presence were remarked by all.

An informal reception was held after the concert, the president, officers and guests of honor greeting the guests. Among those invited were many prominent musicians, among them Carolyn Beebe, Josephine Forsyth Myers, Howard Barlow, Mrs. Percy Grainger, Louis Dressler, Jane Cathcart, Mildred Dilling, Mr. and Mrs. Ross David, Gena Branscombe, George Fischer, Westell Gordon, Jessamine Harrison-Irvine, Pilar Morin, Alice Garrigue Mott, Dagmar Perkins, Sumner Salter, Mrs. C. Dyas Standish, Mrs. Louis Ralston, Helen Boswell, Baroness von Klenner, Mrs. R. D. Blackman, Mrs. W. S. Comley, Mrs. Henry Willis Phelps, Mrs. Wm. Dick Spurborg, Mrs. Ralph Trautman, Mrs. Eugene Hoffman Porter, Cora Welles Trow, Mrs. Frank Shuler, Dr. and Mrs. E. A. Pond, Rev. and Mrs. Henry B. Kirkland, Mrs. O. C. Cypriot, Rev. and Mrs. Ralph W. Sockman, Mr. and Mrs. Edwin Markham, Mr. and Mrs. McCarroll, Mrs. John H. Griesel and others. Dancing followed.

### National Oratorio Society Broadcast

The first part of Mendelssohn's Elijah was presented over Station WEAF, April 26, for the regular Sunday broadcast of the National Oratorio Society, Reinald Werrenrath, conductor. Theodore Webb, baritone, sang the title role. The other soloists were Irene Williams, soprano; Elizabeth Lennox, contralto; and Lambert Murphy, tenor. Chorus and principals displayed their usual faultless coordination and tonal blending under the authoritative leadership of Mr. Werrenrath. Next Sunday the National Oratorio Society, with the same soloists, will give the remainder of this work. The hour is from 1 to 2 p. m.



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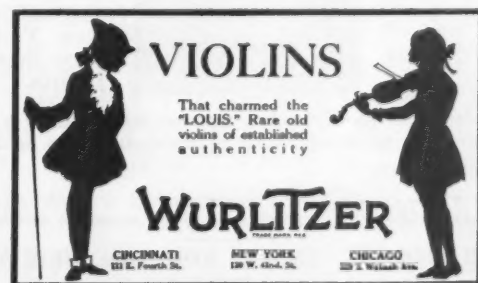


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## Music in the Schools and Colleges

### The Dawn of the Civic Orchestra

By David Mattern

Some months ago a well-known magazine published an article setting forth the difficulties experienced these days by concert artists and professional orchestra players in search of engagements. The article is entitled "The Twilight of the Concert Gods." While granting that a difficult situation exists, let us consider, by contrast, the future of the civic orchestra, and the reasons for establishing them and encouraging their ambitions.

Some professional orchestra players of varying grades of proficiency are available in almost all communities of thirty thousand or over, largely because of the discontinuance of theater orchestras with the advent of the "talkies." Contrary to the former established practice of heading for the big centers to obtain engagements, many theatre players now prefer to keep away from the large cities, where competition is so cruel and living expenses are so prohibitive. A census of the many enthusiastic semi-professional civic orchestras of the country would bring to light many a skilled professional player who has had really exceptional experience in some fine symphony or other good professional organization. Great numbers of orchestra men have already gone into other occupations, more or less permanently, depending on the outcome of the theatre situation, but they are not wholly happy unless they have at least some contact with their music. So they welcome an opportunity to play in a civic orchestra. Such an orchestra also keeps them in touch with possible pupils. Indispensable and inspirational as going to concerts and listening to fine radio concerts must always be, the joy of creating music is greater than that of passively hearing it.

The private instrumental music teachers and public school orchestra and band directors of most communities need to get together for a mutual exchange of ideas, and the development of a finer professional and social spirit. Petty jealousies should vanish if one shares a stand with a fellow musician in the community orchestra. Teachers need ensemble playing. It refreshes them and takes them out of the rut of daily teaching. The civic orchestra should also offer a valuable opportunity to the talented young pupils of private teachers. It should cut down the great mortality among our good players who have received fine training in our high school orchestras and have no opportunity to continue their playing after graduation. The community needs to "salvage" this fine material. These young folks can do their parts for years to come in enriching the cultural life of their community and can give back something tremendously worth while if provided with such a medium as the civic orchestra offers.

How can such an orchestra be started in a community? Of course, a competent conductor is presupposed, if all this co-ordination of musical resources is to be brought about. Then there must always be some one self-sacrificing person with vision, patience, perseverance, tact, and a genius for organization, who can bear on his or her shoulders the trials and troubles of each and every member of the orchestra, get advertising, hunt out the "Good Angels" who will take care of financial emergencies, find outside jobs for musicians in order to hold them for the orchestra, see that Mr. So and So is placed in a chair the proper distance from the indispensable Mr. Fussbudget, who can't stand Mr. So and So's unfortunate habit of tapping out the time with his pedal extremity, etc.

The manager of one civic orchestra in a Michigan town of seventy thousand population has performed the remarkable feat of steering the orchestra away from financial rocks for nine consecutive successful seasons. This season, the tenth, finds the orchestra meeting the demand for more music by giving a series of ten concerts, instead of the five of preceding years. This manager has never had to face a deficit, although she has a present membership of seventy-seven in the orchestra, with a large proportion of union members paid for rehearsals as well as for the concerts. Excellent concert soloists are engaged to appear with the orchestra. Real civic enthusiasm and pride in the orchestra is her biggest asset, and she has created it single-handed. The influence of this orchestra has extended to surrounding towns. Excellent players have gladly come to every rehearsal and concert from twelve different communities. The concert master was formerly with the New York Symphony Orchestra. The solo horn was formerly with the American Opera Company; the solo cellist has had wide ex-

perience as a concert soloist and symphony orchestra player; the first double bass has played under Mengelberg and Richard Strauss. This orchestra is distinctly a civic enterprise and always will be.

In another city in Michigan a civic orchestra was started on a "shoe-string" through the aid of the Board of Education, who gave the members the use of a school auditorium and stage, light, heat, janitor service, music stands and conductor; all entirely free. The conductor was also supervisor of music in the public schools. Through the cooperation of the local musicians, permission was generously granted by the musicians' union to give concerts throughout the city. It was stipulated only that the concerts be absolutely non-competitive, and given only in the public schools. The whole city became interested in the orchestra. Private teachers could hold forth membership in the orchestra as a goal for their more serious students. The Board of Education had a good return for their fostering of the scheme, as the proceeds from all of the school concerts were turned over to the schools in which the concerts were given. This made possible the purchase of hundreds of dollars' worth of instruments for the pupils.

With this start it was possible to give employment in the schools to many of the finest professional players in the orchestra as special teachers of instrumental music. Because of this connection with the schools, the orchestra became known as the Teachers' Orchestra. Attendance of these professional players at rehearsal was insured by calling the necessary instrumental department teachers' meeting at 7 p. m. each week on the evening of the rehearsal. Following the meeting, the rehearsal started at 8 p. m. and continues until 10:30 p. m. They gladly attended both, and thus the two traditional birds were killed with one stone; these musicians learned some pedagogy by practice teaching under the direction of the supervisor of music, and then had an evening of good fun rehearsing with the orchestra. Several very successful concerts were given in connection with the Teachers' Chorus, and also with the leading adult male chorus of the city, composed of business men who gladly gave their time to help along the general campaign for better community music. Now this orchestra is able to go forward on its own feet as a civic orchestra, yet is still aided by the Board of Education by being allowed to rehearse in the schools. The members divide the proceeds of their concerts on a profit-sharing basis; certainly a safer proposition than an out-and-out guarantee, which, if it cannot be met, creates bad feeling among the men of the orchestra and means disaster for the management and conductor. This orchestra now repeats each program on successive evenings, and fills the hall each time. The admission charge is twenty-five cents.

Very often large firms can be induced to buy blocks of seats for their employees, or for school children, or for a charitable institution. Still another successful civic orchestra has a different organization, like the D.A.R. or Rotary Club, sponsor each concert, each organization in turn being responsible for the ushers, advertising, etc. A series of programs centering about nationality in music, or a series of composers, or the seasons of the year, ending with a request program, has met with success. Special reserved seats, as a rule, have not held favor. All of these orchestras are doing all they can to bring their music to the school children as well as to the adults. The first two organizations mentioned have very active and musically intelligent "educational directors," who either mimeograph or print the program notes and give regular illustrated talks preceding each concert.

Cooperation with the schools by awarding free tickets to those who have done the most for their school in music, and by seeing to it that the school music teacher keeps a list of the orchestra's programs for music appreciation study, will reap its reward. A regular place in the newspapers for personal items about the personnel of the orchestra, and informal readable copy concerning each program in advance of each concert, is a necessity.

Now that the use of leisure time is an exceedingly practical matter, not only to the Y. M. C. A., etc., but also to the employer of labor and to the courts of law, music can gain a hearing from the far-thinking, if hard-headed, business man. If, as has been stated by authorities, 65 per cent of our acts are governed by purely emotional stimuli, and only the remaining 35 by reason, has not the cause of good



music as a builder of better citizens a right to have a hearing in every community? And much as we need and welcome the great orchestras in their annual visit, it is "our own" orchestra, composed of our own citizens, and our boys and girls, in which we take a paternally glowing and wholly pardonable pride. It is from such courageous beginnings that all of our great orchestras have grown. The roots of these enthusiastic semi-professional endeavors will bear fruit in a riper culture for generations to come. Certainly the Old World, where many cities have their own orchestras, choruses, and opera, has proved this to be true.

### Anglo-American Conference

Interest in the second meeting of the Anglo-American Conference, to be held in Lausanne, Switzerland, the first week of August, is constantly growing, and the committee is assured of a fine attendance from America. A probable 350 from the supervisory ranks of this country form part of the thousand for whom plans are being made.

A printed booklet is now available giving many details about the program and may be secured by writing to the chairman of the American Committee, Paul J. Weaver, Cornell University, Ithaca, N. Y.

Morning sessions will be devoted to the discussion of several important phases of music and music education. Choral music will occupy one morning. Dalcroze Eurhythmics another, appreciation a third, and international music problems a fourth. Each of these programs will provide a British and an American speaker, allowing ample time for free discussion from the floor. Jacques Dalcroze will give a demonstration of his work and method, and will participate in the discussion following the demonstration. During the choral morning two conductors will give demonstrations with a chorus made up from the membership of the conference—a group which will sing regularly throughout the week.

Afternoons will be devoted to sectional meetings, nine sections having been scheduled on important phases of music education. These are arranged so as to permit a member to attend two sessions a day if he chooses.

For each of these sections there will be a list of eminent specialists, drawn from America and Great Britain, who will be available throughout the week not only at the meetings themselves but for consultations whenever desired. This will give each member an unusual opportunity to obtain expert advice on his perplexing problems. The sectional meetings are to be conducted as informal open forums, with constant opportunities for discussion from the floor and with few scheduled papers or speeches—the type of meeting in which any pertinent problem may be threshed out by informal discussion and interplay of ideas.

In the hope that the week may be a vacation as well as a professional meeting, the committees are allowing half of each afternoon to be free from meetings, and are inserting open periods liberally when members may do whatever they wish. In the middle of the week there will be one completely free day, when members may rest or avail themselves of any of the various attractive excursions on Lake Geneva or in the mountain region.

Although the program has been definitely formulated, it is still possible to include any specific subject that may be desired. Those

who hope to attend the meeting are urged to write to the committee if they wish to make recommendations along this line.

Some fifty prominent supervisors and other musicians are being appointed as local chairmen for their districts for the conference. Those who are considering going to the meeting are urged to write for information to the chairman of the committee, or to get in touch with any of the committee members: Dr. Frances E. Clark, Mabelle Glenn, Mrs. E. J. Ottaway, Dr. John Erskine, William Arms Fisher, Russell V. Morgan, Dr. Howard Hanson and Franklin Dunham.

### School Notes from the Field

MONTANA, Great Falls—A diversity of interests is claiming the attention of members of that vast organization, the National Federation of Music Clubs, according to information recently received by Mrs. O. F. Wadsworth of this city, a member of the national executive board. Public school music is receiving attention and efforts are being made for local clubs to cooperate with the music instructors and supervisors of the schools and to bring to school boards a realization of the importance of musical education. Especially in rural schools are opportunities for work along this line plentiful.

NEW YORK, Massena—Bernard J. LaRue has organized a band in Massena High School, the first rehearsal having already been held. Mr. LaRue has been working on the proposition for several weeks and lining up the prospective members. Thirty-three have signed up to play in this band.

NEW YORK, Orchard Park—In most schools in Erie County where band instruction is paid for by the pupils, the charge is fifty cents per week per pupil, according to information obtained from questionnaires sent out to twenty-four schools by Clifford R. Hawkins, president of the East Hamburg Board of Education.


NEW YORK, Palmyra—In connection with the work already being accomplished through the generosity and thoughtfulness of the Board of Education, the Lions Club of Palmyra is going to cooperate with the Boys' Band of the school, which will be known as the Lions Club Band of the Palmyra High School.

NEW YORK, HUDSON.—Between the halves of the annual Bucknell-Fordham game played on the Polo Grounds, New York City, last fall, the Bucknell band played a song entitled The Bucknell Triumph Song. The song was written by a graduate of Hudson High School, Leonard Osborn. Osborn, a 1930 graduate of Hudson High School, who is taking a pre-medical course at the college, composed the song which was accepted by the institution. Osborn has shown unusual ability in the musical field, and professors of music at the college are making an attempt to persuade Osborn to take up music as his profession.

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## Omaha Symphony Season Closes

### Joseph Littau Proves Popular Conductor

OMAHA, NEBR.—The closing concert by the Omaha Symphony Orchestra, under the direction of Joseph Littau, presented a succession of works which served to reveal the genial and popular conductor's gifts in yet clearer perspective and to strengthen further his already strong position as leader of the orchestra. Littau is now at the end of his first season here, strongly established in popular favor. His great ability has won general admiration and his personality has gained for him the friendship and good will

of all, so that the news of his reengagement as the leader of the orchestra for next season was greeted with genuine satisfaction.

The recent program contained the overture to Mozart's Marriage of Figaro, done with delicately yet firmly outlined proportions, with incisive accents and crisp phrasing; Tchaikovsky's Pathetic Symphony, played in a grandiose manner and achieving its expected enormous success; the Entrance of the Little Fauns by Pierné; Berceuse by Jaernefelt; a Strauss waltz, Tales from the Vienna Woods, and Ravel's Bolero, which much advertised number was most heartily welcomed by the local audience.

The concerts of the next season will be held in the Joslyn Memorial building, now nearing completion, which promises in its exquisite beauty, its harmony of design and appointment, and its consummate architectural excellence, to become one of the show places of the country. J. P. D.

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### Adolfo Betti Sails for Europe

Adolfo Betti sailed for Europe, April 15, after a busy season in New York. He will spend several days in London, arranging with his publisher for some new works, then a few days in Paris and later stop off in Milan to see his friend, Pizzetti. The rest of the summer will be spent at his charming home at Bagni di Lucca, Italy, except when he makes various motor trips.

May and June Mr. Betti will devote to work at home, probably completing his book. Later in the summer several of his ad-



ADOLFO BETTI

vanced artists will go to Italy to work with him.

Mr. Betti was invited by the Society of Musicology in Paris to lecture there, but this he has deferred until his return to America, which will be in October. He will stop off in Paris especially for this occasion.

### Henri Temianka's Success Abroad

Reports from Europe bring news of Henri Temianka's splendid success in Scandinavia, Holland, Germany, Austria, and Spain. The Polish violinist, who already enjoys a high reputation here in America, gave ten concerts in Scandinavia, including recitals and with orchestra, and has been re-engaged for a third tour in Norway next September. He will also appear with the Tchaikovsky Orchestra in Sweden.

Mr. Temianka gave his second Vienna recital on March 11 before a huge audience that insisted upon five encores at the close of the program. There were cheers and shouts, and eventually the lights had to be turned down to induce the audience to leave.

Critical reviews speak of this young virtuoso in the highest possible terms. From Oslo, Antwerp, Vienna, Rotterdam, Stockholm and Barcelona, one reads such phrases as "Mr. Temianka proved to be the sensation of the season," "one of the chosen few," "in the front row of great virtuosos," "a complete master," and similar expressions. There seems to be no division of opinion concerning his extraordinary talents. Arrangements have been made to bring him to America again next winter.

### Lisa Roma to Go to Berlin Next Summer

Lisa Roma, head of the opera department of the college of music of the University of Southern California, has accepted the invitation of Max von Schillings to sing the leading role in his opera, Mona Lisa, at the Berlin Opera House next summer. Miss Roma will leave Los Angeles for Europe in June.

Miss Roma is an American, born in Philadelphia, who made her operatic debut under Mr. von Schillings at the Staatsoper in Berlin. She has been a leading soprano with



### SCHIRMER EXHIBITS PRIZES FOR CHILDREN

An exhibition of the work of the children attending the Young People's Concerts of the New York Philharmonic-Symphony Society, displayed in the windows of G. Schirmer. About fifty prize-winning notebooks, culled from the years 1924 to 1931, and representing the efforts of children from six to fifteen years, are shown. There is also a painting by Peter Schellens, age eight, done after hearing Mendelssohn's Fingal's Cave; and a poster and cartoon for The Sorcerer's Apprentice by Mitchell Mulholland, age twelve, of Jersey City. Several samples of essays are also to be seen as well as a photograph of the young audience at Carnegie Hall listening to Ernest Schelling and the orchestra.

the Berlin and Philadelphia Grand Opera companies, and was assisting artist with Maurice Ravel on his 1928 coast-to-coast American tour. She has also appeared in concert with leading symphony orchestras in America. Miss Roma studied at the University of Sorbonne, Paris, and is the recipient of the honorary degree of master of music from the University of Southern California.

### Ida Haggerty-Snell's Pupils' Musicales

Mesdames Jewel Blake, T. J. Haward, Bradley Davenport, Laura Morrow, Lloyd Morse, Misses Bessie Harris, Helen Warblosky, and Messrs. Jack Piver and Cecil Sherlock gave an enjoyable musicale on April 19 at the studio of Ida Haggerty-Snell. Songs by Cadman, Korn, Romberg, Speaks, Herbert, German, Puccini, Verdi, Schubert, Wagner and Beethoven were heard. Beautiful tone, characteristic of the Haggerty-Snell method, was noticeable. Distinct enunciation, intelligent phrasing and artistic interpretation all combined to make an enjoyable concert. Sarah Sandrof and Clara Korn were capable accompanists. Ida Haggerty-Snell has established an enviable reputation as teacher of vocal and instrumental music.

### Peabody Conservatory Engages Frank Bibb

Frank Bibb, well known New York coach and vocal pedagogue, will head the vocal department of the summer school of the Peabody Conservatory of Music, Baltimore, Md., which opens on June 22 for a course of six weeks, closing August 1. In addition to Mr. Bibb, the faculty will consist of many eminent European and American masters, among them Austin Conradi and Pasquale Tallarico, of the piano faculty; Louis Robert, teacher of organ, and Frank Gittelson and J. C. van Hulsteyn, of the violin department. All courses and branches of study will be taught in the Peabody Summer School, and a series of interesting concerts by the Summer School faculty will also be given.

### William Kroll Plays for Henry Street Settlement

On April 19, at the sixth and last of the educational chamber music concerts given this season at the Henry Street Settlement, William Kroll, violinist, was one of the artists. He participated in the Schubert Quintet in A major and the Brahms string sextet in G major.

### Bohemians' Annual Meeting

The annual meeting of The Bohemians will be held at the Harvard Club on May 4 at 8:30 P. M. The election of officers and board of governors will be held and the

committee on nominations has recommended that Article 2, Section 5, of the by-laws be suspended for one year and has submitted the following candidates: For president, Rubin Goldmark; vice-presidents, Sigmund Herrzog, Gardner Lamson, Willem Wilke; secretary, Walter L. Bogert; treasurer, Hugo Grunwald.

After the business meeting Beethoven's sextet, op. 81b, and the famous septet will be performed by the New York String Quartet, assisted by members of the Philharmonic-Symphony Orchestra.

### University Glee Club Concert

At Carnegie Hall the University Glee Club, Channing Lefebvre conductor, George Mead accompanist, attracted a large audience April 24. Nora Fauchald, soprano, assisted. A long and diversified program was excellently sung by the well trained chorus, special favor being evoked by a group of eight college songs which concluded the concert. Percy P. Morningstar, Clarence E. Davies, Alan B. Campbell and Howard C. Barber, twice winners of the "Hambone" contest for quartets within the club, pleased in three four-part songs.

### Simmons Heard at Rutgers University

William Simmons, baritone, was recently heard in recital at Rutgers University. The program included songs by Donaudy, Handel, Pessard, Strauss, Brahms, Bridge, Rachmaninoff and Stanford and a Verdi aria. There was a large and enthusiastic audience, and in response to the applause Mr. Simmons was forced to grant six encores. Elmer Zoller furnished able accompaniments.

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Mr. Castelle is on the faculty of the Peabody Conservatory, Baltimore, and the Mondsee Austro-American Conservatory, Mondsee, Austria



### French and Scandinavian Composers Studied at Fry Studio

An enjoyable evening was spent on April 14 at the White Plains studio of Caroline Beeson Fry on the study of French and Scandinavian music. The vigor and freshness of the Scandinavian songs made striking and interesting contrasts with the subtlety of the French. The program began with Swedish folksongs by Svea Plehaty and songs of well-known Danish composers by Elizabeth Norvig. Both Mrs. Plehaty and Mrs. Norvig were in native costume.

Following these songs, William Mercer gave a short talk on the Norwegian composer, Edward Grieg, touching specially on his methods of composition. He illustrated his remarks with a number of songs of Grieg. At the Brookside was sung by Hazel Schwarz after Mr. Mercer had used its final phrases as an illustration of Grieg's way of repeating the same short phrase with different harmonies under it.

The French half of the program began with an interesting exposition of French music by Leonice Hunnewell, who briefly sketched its beginnings, devoting most of her time to the great composers of modern French art-songs, Debussy, Duparc and Fauré. She stressed the quality of the poetry of which their songs are the settings, much of it having been written by Verlaine and Beaudelaire. Mildred Payne, Hillman Hunnewell, Marie Salabert, Norman Gerhard and Elizabeth Hunnewell contributed to the interest of this part of the program by singing songs by French composers.

### Glenn Drake on Tour

Glenn Drake is on a five weeks tour of the middle West, singing concerts on this trip in Iowa, Illinois, Michigan and Wisconsin. He gave a recital of Robert Yale Smith's songs at the Bush Conservatory, Chicago, on April 23. Mr. Smith is a Chicago composer and has written some beautiful compositions.

### Marion Dougherty in Recital

Marion Dougherty, young Philadelphia pianist, recently made her debut in recital

### "Talkie" Courses at the Berlin Stern Conservatory

BERLIN.—Germany is nothing if not progressive. Not content with having an experimental radio class at the Berlin State High School for Music, and a jazz course at the Frankfort Conservatory besides innumerable ultra-modern ventures, such as music written specially for mechanical instruments, opera performances directed by a conductor miles away, moving pictures in dramatic and operatic productions, etc., now the Kaiserliche branch of the Stern Conservatory has recently opened with great éclat courses in "talkies." The object is to train artists in every branch essential to the development of artistic "talkies."

in the Foyer of the Academy of Music, Philadelphia, before a capacity and appreciative audience. Her program was a trying one, beginning with the French Suite in E flat by Bach, which was given a thoughtful interpretation, with beautiful phrasing in evidence. Following this came the Appassionata Sonata of Beethoven. This also showed painstaking study and attention to details. The dynamics were excellent and the slow movement revealed fine tone quality. The Chopin group included the Ballade in F minor, Impromptu in A flat, Valse in B minor and the Scherzo in B flat minor. These gave ample scope for Miss Dougherty's facile technique. The Valse was delicately rendered and formed a fine contrast to the heavier Ballade and Scherzo. It was in interpreting the "moderns," however, that Miss Dougherty seemed to feel most at home. Three Debussy numbers were particularly well done, The Minstrels, Hills of Anacapri, and Dance of Puck. The Dew Fairy, by Bridge, and Caprice, by Dohnanyi, were also notable.

## The Piano

By William Geppert

As one travels in the rural districts in the various states that one may be motoring through, one notes a somewhat different aspect as to the piano than is found in the larger centers. It is useless to make comparisons with what is being done in New York City, or Chicago, or any other of the larger centers.

When one attempts to analyze the future of the piano by comparing the territory surrounding the smaller centers, then is the "city man" brought to a pause. The selling of pianos to city folks is much different from selling them to those who "habitat" in the smaller centers. We cannot arrive at conclusions through comparisons as between the various sections of the country. What may be good business in the state of New York might be absolutely ineffectual in California.

There are some sections of the country where the piano is having what we might term, under present conditions, a good sale; while in other sections it is absolutely nil. One might use the word "dead," but that is a bad word to apply to the piano, for it is not dead, simply because it cannot be killed. The piano will always live. It is up to music teachers, musicians and those who sell pianos to the people to increase production. This increase in production does not mean resurrection for, as said, the piano is not dead, for it cannot be killed as long as music lives.

As Dr. Erskine recently said, music in this country is increasing and increasing greatly. As one travels over the country and endeavors to form conclusions regarding the greater production of pianos naturally and not through force; and by force is

meant the selling on risks that for so many years have caused people to buy when there was not a music demand in the home.

It is up to the dealers and their salesmen to increase the production of pianos, and the only way in which this can be done is by utilizing the old-time method of personal contact: the finding of homes wherein there is a music demand and selling these people what they are able to buy.

During the past two or three years manufacturers of pianos have run riot in their estimation as to the demand for grand pianos. Recent efforts have been made to increase the production of grands through cheapening the prices. It is a question whether this will meet the existing music demand. If a dealer, or his salesman, endeavors to sell pianos according to his own likes or dislikes, without striving to arrive at the wants of the people, then a lack of business ensues.

The writer had this forcibly brought to mind when he visited a dealer in one of the smaller southern cities in Georgia and found two of the latest grand productions, with three-quarter lids, the fall-board eliminated, and was told by a salesman that for those two reasons they (meaning the organization) did not like them.

The arguments of this salesman against the pianos did not show good salesmanship. He did not seem to reason that here was a departure in pianos that might prove of benefit as to increased volume of business. Efforts were made to show this to the salesman but he was strong in his opinion that they would not sell. As the pianos had not been on the floor of this ware-room over a week it was evident that there had been no effort made to sell the instruments, and no doubt if this attitude is maintained they will be found on the ware-room floor of that piano house a year hence.

Quite another slant on this question of piano selling was given in another town, in the territory where the writer had sold pianos forty or more years ago, where a piano house was found that carried only upright pianos.

We all know that there has been a discouraging production of upright pianos since the grand craze began to prevail. It has generally been accepted that the people wanted grands and did not want uprights. In this town of south Georgia, the writer was informed by the dealer there that he carried no grands because he did not believe the people in his territory wanted them. He then made the statement that in March he had sold eleven upright pianos and that April promised a greater sale. He further showed that the sale of eleven upright pianos was good business for him, because his overhead was kept down and his inventory was shown in the carrying of from ten to fifteen upright pianos in stock. He employed one salesman; he owned his own building, which was a small neat store, scrupulously clean and an indication of prosperity existed in this one place of business, which was exhilarating in these days of moaning and complaint-finding.

In further talks with this dealer it developed that he found that by concentrating upon the upright piano he could make sales, where if he had concentrated on grand pianos with many of his prospects, he could not have done so well. He further expressed the opinion that, had he talked grand pianos with many of his prospects, he would

have killed the possibility of selling the upright, for then the prospect would be inclined to purchase a grand piano and would not be able to pay for it. He gave the further information that his past-due was a fraction over four per cent, for he never sold a piano to a party who was not able to buy.

Here is a lesson for piano dealers to study! inducing people to buy beyond their ability to pay has built up a past-due percentage which has been ruinous during these hard times. The writer believes that if there were more serious consideration given the possibility of selling the upright then would there be a greater production of this form of piano.

As a general thing, salesmen start in talking grand pianos with prospects, and thus kill the possibility of the selling of the upright, when the prospect is not able to buy the grand but is able to buy the upright.

The advent of the sixty-five note upright piano is something for dealers to consider. If plans now made by at least one manufacturer to produce a sixty-five note upright piano that can be retailed for a few dollars less than two hundred, it would seem that a good safe business creating sound instalment papers would bring about an increase of business which would help carry the overhead and the inventory, to say nothing of the instalment paper for past sales.

Piano dealers have been trying to carry side-lines, such as the radio, refrigerators, electric appliances, et cetera, but when a dealer figures all things out he finds that when he considers the side-lines alone he has not made a living profit; and if he adds to this the loss in piano business, through lack of concentration upon the piano, he is out many a dollar he otherwise would not have thrown away.

Let musicians and piano dealers study this question of the upright piano and never allow the mistake to be made of talking grand pianos to an upright piano prospect.

### Mathushek Piano Co. in New Home

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## A Visit to the Eastman School

### An Impressive Music Center in an Art Loving Community— How Broadcasts and American Composers' Concerts Are Conducted

Even after all that has been written about Rochester, the musical visitor cannot fail to be astonished at the artistic activity that confronts one on all sides in that city of northern New York, thanks partly to the Eastman endowments, partly to the enthusiasm of the people of Rochester, and very largely to the efficiency and activity of those responsible for the disbursement of these large sums of money.

Naturally, the most powerful immediate impression is the size and magnificence of the buildings comprising the Eastman School of Music. Not only is all of this collection of buildings vast in its external proportions, but it is also beautifully designed and is a model, both inside and out, of architecture where taste is combined with utility. There is a large theater, and, in addition to this, a good sized concert hall, this latter being particularly useful for recitals of all sorts as well as orchestra concerts.

Across the street from the main building is a separate structure, the upper floor of which is used for the broadcasting of orchestra concerts. It was here that this writer had the opportunity not long ago of hearing a broadcast by the Eastman School student orchestra of Howard Hanson's Romantic Symphony.

This symphony is almost indescribably beautiful. There are moments of what one might recognize as modernism—in other words, rather marked dissonance, but these are all merged into the thematic material—such thematic material as could only be conceived by a man of outstanding talent, perhaps genius—in such a manner that the whole impression is one of inescapable logic and deep emotion. The music is rather more difficult than the average traditional or classical score, though perhaps not as difficult as some modern scores, but the orchestration is all so carefully constructed, with each part in such correct balance that the work presents no difficulty whatever for conductors. It is one of those works which, to use the technical jargon of the profession, plays itself.

But that such a work could be played by a student body is, to say the least of it, astonishing. And such playing of it! Fortunately for the listener, there were two performances, one immediately following the other. The first performance was given for the sake of "timing" so as to discover if the announcer's explanatory remarks were suitable and would fit into the time allowed—broadcasting being a chronologically exact science. In other words, this first performance

was given exactly as the work was broadcast with all of the announcements. Immediately thereafter the whole thing was gone over again.

The orchestra was composed entirely of student players with one exception, that exception being the English horn. There were about 100 players, and everything went off perfectly, without a hitch, the interpretation, under the direction of the composer, being full of impetuous urge and fire.

This is not the only broadcast that the writer was privileged to hear while in Rochester. The manager of the Philharmonic Orchestra and of the Civic Orchestra of Rochester, the latter being only a smaller edition of the former, is Arthur M. See, who is an enthusiast for musical education through inculcation. In other words, Mr. See's idea is that, apart from preparation for professionalism, music may be taught by being heard. The rest may be in the hands of the gods, but interest may be aroused and appreciation of music developed by the hearing of it if it is the proper kind of music and if it is properly given. With this idea in view it was arranged that the Civic Orchestra should give a series of broadcasts for the sole benefit of the Rochester public schools.

The matter is arranged in this manner: the orchestra plays in the auditorium of one public school before as large an audience as can be crowded into the available space. This program is broadcast so that every other school in Rochester may enjoy it at the same time. All of the schools have been provided with receiving sets and systems of loud speakers placed in the school auditoriums, and each of these auditoriums is filled with pupils under the care of teachers. Immediately after the program is completed it is repeated a second time so that another set of children may have the privilege of hearing it. There is an announcer who describes the music and each school is furnished with a lantern projector and a series of typewritten transparent slides which throw explanations of the music on a screen so that the children may be informed as to the meaning and some details of what they are to hear.

The writer was privileged to hear this broadcast concert in its two forms. First of all Mr. See took him to the school where the Civic Orchestra was on the stage. The auditorium was crowded, and during the progress of the program, which was brilliantly conducted by Guy Fraser Harrison, all of these young people were strictly at-

tentive, their interests evidently centered upon the orchestra, the music and the conductor. The announcing was done from the platform by the conductor, this, of course, being broadcast as was the music.

Mr. See then took the writer to one of the schools where the broadcast was to be received. The audience of children, although attentive, quiet and orderly, did not seem to be so fully preoccupied with the music as the children from the other school where the conductor and the players were visible. There may be some philosophy in this, something to be deducted, but what it is this writer does not pretend to know.

At the Eastman School, in Kilbourne Hall, there are frequent faculty and student concerts. The series continues throughout the season, with many interesting events and giving young people an opportunity to try themselves out before the public. There are invariably large audiences and much enthusiastic comment.

One of the most interesting and original features which Dr. Hanson has introduced into the school is the performance by the Civic Orchestra of works by American composers. These are so well known that they need no introduction to readers of the MUSICAL COURIER, and composers themselves have benefited enormously from them. They are invitation affairs, tickets being distributed in advance to those who desire them, and a great deal of excitement results, with controversial comment and heated argument concerning the works given. Whenever possible, the composers whose works are to be given are invited to be present. A row of seats is reserved for them, and each one in turn rises to make his bow in response to the applause of the audience.

A notable feature of the concerts is the fact that Dr. Hanson, himself a composer, not only originated them, but conducts them. It is unusual, to say the least of it, that a composer takes such lively interest in the works of his competitors. There are plenty of rehearsals. During the visit of this writer they began on Tuesday for the Friday evening concert, and the composers present were able to find out how bad, or perhaps good, their works were, and how many errors of judgment had crept into their orchestrations, and were able also to make suggestions, always welcomed by Dr. Hanson, as to details of interpretation. The works were excellently performed and there was lively discussion as to their merits. There is also a vote by those present, who leave their opinions as to the works in order of excellence at the door on leaving the hall. At the end of the season certain works are selected for publication at the expense of the Eastman School, but how these works are chosen this writer does not know.

A day or two before the composers' concert a number of the Eastman School faculty and visitors to Rochester were invited to lunch with Dr. Hanson and two hours or more were devoted to talking shop, which

musicians love to do as well as any other expert technicians. It is a pity that in other cities similar good fellowship among composers, conductors, managers and teachers is not promoted in some similar manner. Dr. Hanson is leading the way.

Mr. and Mrs. Goossens were lavish in the hospitality shown this grateful visitor, who was entertained on numerous occasions at their Rochester home. It was also his privilege to hear Mr. Goossens play and sing—for he does both simultaneously—the first act of his new opera, Don Juan, with a libretto by the late Arnold Bennett, made from his play. Mr. Bennett was also the author of the text of Goossens' opera, Judith, which was given in London and Philadelphia last year. The stage material is highly entertaining, emotional and histrionically effective, and Mr. Goossens has sketched music to it which is richly colored, modern (but not excessively so), and full of beauty.

In retrospect the impression remains with this writer that there are few places in America where the atmosphere of art is so all-pervading as it is in Rochester. When such centers of musical learning and musical thought are to be found in this country, it is surely no longer necessary to seek them in Europe. The American student is more fortunate today than he was a few years ago, when he was generally more or less isolated. Unless he had the good fortune to come from a musical family where art and art ideals were a part of the home, he found himself very much alone. Today he may find his musical home in the Eastman School and similar centers of musical activity, where the school work is associated with public and private concerts, with orchestras, with broadcasts, with the performance of novelties, and an innumerable number of artistic, mental and spiritual contacts, all of which are essential to the making of the artist.

And perhaps best of all is the fact that the head of the Eastman School is, himself, a brilliant and successful composer.

### Eastman School Developing New Department

The Eastman School of Music in Rochester, in addition to laying stress on orchestral training for its students who are players of orchestral instruments, is developing a string department of training for small ensemble playing. As evidence of what has been and is being accomplished is the part now taken by ensembles in the radio concerts which are broadcast every Wednesday by the Eastman School Orchestra over the NBC network. A number on a recent program was played by the Eastman School Woodwind Quintet, and the Hochstein Quartet of the Eastman School has been heard in these broadcasts and will be heard in the Chamber Music concert of the coming Tenth Anniversary Music Festival to be conducted by the school this month.

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ROSINA LHEVINNE

These artists will be faculty members of the Austro-American Conservatory, Mondsee, Austria, this summer. Mme. Lhevinne, wife of Josef Lhevinne, is a pianist of note and a member of the teaching staff at the Juilliard Foundation, New York. Mr. Castelle is identified with the vocal department of the Peabody Conservatory of Music, Baltimore, and is the teacher of a number of distinguished singers. He is also known as a concert tenor and has appeared in opera both in America and Europe.



GEORGE CASTELLE



CARL D. KINSEY AND MRS. KINSEY IN THE GARDENS OF NOTRE DAME CATHEDRAL IN PARIS.

Mr. Kinsey finds much amusement in studying the gargoyles,—those grotesque figures in stone which serve as water spouts on medieval gothic buildings. The other occupants of the garden are nurses and babies sunning themselves beside the vine. (Photographed for the MUSICAL COURIER, March, 1931, by Clarence Lucas.)



SIGRID ONEGIN,

with her husband, Dr. Ponzoldi, and Peter, third and important member of the family, bound for Europe on the S.S. Bremen. Madame Onegin will rest at her home for a while and then will undertake a tour of Europe before returning to the states. (R. Fleischhut photo.)



HELEN CHASE,

who is presenting a series of complete programs twice a month at her studios on West Eighty-fourth street. These recitals give the artist an opportunity to try out unused songs before presenting them to the public, and several interesting names appear in the list of recitalists. A few of the younger artist-pupils are also heard in a complete program to gain experience, poise and general stage presence. The first recital of the series took place on April 18 and was by invitation only. Elizabeth Peyser, who has been assisting Miss Chase for some time, is the accompanist for the series.



PEARL BERMAN,

seven year old protégée, who appeared at the Brooklyn Academy of Music recently, where she received an ovation seldom accorded such a young violinist. She is a pupil of the Union Conservatory of Music in Brooklyn and is under the excellent guidance of J. Hymel, head of the violin department. This talented young artist is prepared with a large repertoire and will appear as soloist with a symphony orchestra next season, playing the Mendelssohn concerto.

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*Weekly Review* OF THE *World's Music*



*Photo by Harris & Ewing*

## OSCAR SEAGLE

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Early indications point to a large enrollment of students, professionals and out-of-town teachers.



